

VOGUE

SEPT. 1

Know before you buy:
the 6 new points of
fashion change

AMERICAN
COLLECTIONS
READY NOW

First Paris report

50 CENTS

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A vintage advertisement for Miron woolens. The background is a solid dark blue. A woman in a light blue, knee-length coat with a wide collar and a matching beret stands in the foreground. She is wearing brown gloves and holding a small white card. A man in a dark blue naval uniform, including a peaked cap and a belt with gold buttons, stands behind her. He is holding a small white card and looking at it. The text "Miron woolens" is written in a large, white, serif font across the middle of the image. Below it, in a smaller, white, sans-serif font, is the phrase "ONE BIG REASON WHY AMERICAN WOMEN ARE THE BEST-DRESSED IN THE WORLD". At the bottom of the image, there is a line of small text providing details about the woolens and the company.

Miron woolens

ONE BIG REASON WHY AMERICAN WOMEN ARE THE BEST-DRESSED IN THE WORLD

RAFI's coated costume...yarn-dye joint accounts in Miron's alpaca and worsted fleece coating and Mirona worsted flannel. 100% virgin wool. Miron Mills, Inc., 51 Madison Ave., New York.

HAT BY JOHN FREDERICS



*Heatherton's
Cocktail
Cashmeres*

**BERGDORF
GOODMAN**
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

Prettiest, newest plan for sundown dressing, after-skiing, or for Sunday night buffets. Imported Scotch cashmere sweater-blouses, scooped to a bare minimum, paired with pitch-black velveteen skirts. Left, scoop-neck cashmere lit with razzle-dazzle rhinestone buttons, \$30. Black velveteen skirt with mock fly-front and cutaway waistband of black rayon faille, \$45. Right, scoop-neck cashmere with peek-a-boo fagotting, \$35. Hip-tucked black velveteen skirt, \$55. Sweaters in black or white, sizes 34 to 40. Skirts, black only, sizes 10 to 16. SPORT DEPARTMENT, THIRD FLOOR



Lilli Ann
san francisco

FABRIC-OF-FRANCE VINTAGE WOOL MOHAIR WITH THE FEEL OF SILK, EXCITING BEAD MOTIFS HAND-MADE IN PARIS... ABOUT ONE HUNDRED DOLLARS AT FINE STORES OR WRITE LILLI ANN, 16TH AND HARRISON, SAN FRANCISCO OR 512 SEVENTH AVENUE, NEW YORK.



Young-Timers find the wool dress is at its most enjoyable when it's a
 slim-silhouetted inimitably detailed Bendel Original. Neckband and single
 giant pocket tipped with leather buttons...high-style contour leather belt.

Amethyst, camel beige, navy, red... sizes 10 to 18, \$45.

Young-Timers
 Fourth Floor
Henri Bendel
 10 WEST 57
 NEW YORK 19 NY



Bergère

Ostrich...thoroughbred fashion
in leather jewelry

Natural ostrich set in bold fake gold.
The most exciting town and country jewelry
fashion for tweeds and cashmeres.

Handsome bracelets: upper left, 12.50
Big double bangle, 11.00
Handcuffs, 6.00 Oval flexible 7.50
Square flexible 11.00 Gypsy earrings 5.00
From an exclusive striking leather collection,
also in natural pig or polished red,
green, brown or black cobra.
All plus tax

at only the best stores everywhere
bergere, 392 5th ave., new york, n. y.

BONWIT TELLER NEIMAN-MARCUS BLUM STORE CHARLES A. STEVENS HALL BROTHERS
New York Dallas Philadelphia Chicago Cleveland



THE SHAPED SUIT, FALL '53...

BONWIT
TELLER

curved hips,
curved shoulders, shaped to the figure all the way.
Suit news, in imported wool tweed with a velvet collar. Gray, brown,
misses' sizes, by Ben Zuckerman 155.00
New York Chicago Cleveland Boston White Plains

THE
LARRY
ALDRICH
TOUCH



Important looking day dress that can
step out with furs, as a change from a suit for town wear.

In a fabric new this season; part silk,
part wool, wholly wonderful. About \$90.

HAT
JOHN FREDERICKS,
INC.

SAKS FIFTH AVE. New York and all stores

GODCHAUX New Orleans

HUTZLER BROS. Baltimore



One of the great beauties to be introduced this season—
Christian Dior's black chiffon broadcloth suit.

275.00 in the Dior-New York collection—Lord & Taylor

HAT BY TATIANA OF SAKS FIFTH AVENUE



NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

SAKS FIFTH AVENUE

PITTSBURGH • SAN FRANCISCO • PHILADELPHIA

NEW SUIT CUTTING: COMPOUND CURVES cultivated on a smooth, slim stalk. Jewelled petal collar, rounded jacket corner, molded hip-line are shaped in meteor pink, cosmic green, blue or black wool. 10 to 20, 275.00. By Maurice Rentner for our Suit Collections.

HAT BY TATIANA OF SAKS FIFTH AVENUE



NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT
SAKS FIFTH AVENUE
PITTSBURGH • SAN FRANCISCO • PHILADELPHIA

CUTTING A NEW, '53 FIGURE, THE FUNNEL COAT, cropped just one cut above the hemline of any slim skirt you own. A straight fling of flare from narrowest shoulders, in velvety-collared black wool, 8 to 16. 195.00. By Ben Zuckerman for our Coat Collections.



PHOTO. WINGATE PAINE HATS. EMME

by
Brannell
Biunchini's pure silk tweed. Blumenstein, Ross & Lentz, 530 Seventh Avenue, New York 18, N. Y.

BONWIT TELLER...NEW YORK NEIMAN MARCUS ...DALLAS BLUM'S VOGUE. ..CHICAGO HARZFELD'S...KANSAS CITY

BEST & CO.

Fifth Ave., New York 22, N. Y.

The Fluid Look The You Look

styled by GROBÉ ORIGINALS with
a talent for endless flattery and
elegant detail . . . at a price that
will make you want both.

Each only **39.95**



*Left: The soft swirl
of sheer wool lit by rayon
velvet collar and cuffs
rimmed with glossy braid
and glistening jet beads.
Black, royal or red with black
velvet; navy with navy in
sizes 10 to 20. (V-5)*

*Right: The slender drape,
our acetate and rayon crepe
beauty with rayon
marquisette lined bodice.
Its skirt kept figure-
perfect via a lining of
rayon taffeta. Black, navy,
brown or eggplant in
sizes 12 to 20. (V-6)*

Mail orders filled. Address Section 6 • Order by Style Numbers • Please include postage beyond our motor delivery areas

Ardmore, Boston, Brookline, Bronxville, Cleveland Heights, East Orange, Garden City, Grosse Pointe, Manhasset, Stamford, Washington, D. C., West Hartford, White Plains, Winnetka



Monet
master Jeweler

Cassandra ... dramatic, exotic ... with the mystic beauty of the Orient, to heap upon fashion for a sumptuous look.
Flexible rows of interlocked facets, magnificently detailed in the Golden Manner of Monet.

Necklace with adjustable slide 22.50 Bracelet 15 Earrings 7.50* At better stores, Monet Jewelers, 6 West 32nd St., New York

* plus tax.

jay thorpe
24 WEST 57
NEW YORK



typically Howard Greer...

sheer wool

moulded within an inch of

its lovely life, delineated

with velvet applique,

sharpened with a wisp of an

unexpected cape.

Pearl Grey, Gold, Black.

Sizes 10 to 16. 175.00

Howard Greer in New York only at Jay Thorpe

Trabois[©]



Zelma Golden designs in pure silk taffeta. About \$70

HUTZLER'S · 1858 · 1953



*Maurice
Rentner*

introduces a fall fashion luminary: his crescent silhouette . . . seen here in a suit with the slender curves of a new-minted moon. The fabric, Pola Stout's black-and-white worsted. Ours alone in Baltimore.

New Wonder Balm Brings Youth-Giving Moisture To Aging Or Drying-Out Skins



Remarkable new flowing formula acts like a "fountain of youth" for your skin!

It is said that a man is as old as he feels—a woman as old as she looks. But today there's great hope for women! Just as new wonder drugs have lengthened our life span, so a new *wonder cosmetic* has been developed to help our complexions stay young-looking longer than we'd ever dreamed.

The secret of young skin lies in a high percentage of natural moisture. It's this natural moisture that gives a baby's skin its lusciously smooth, fresh, dewy look. But tragically, this inner moisture diminishes every day

you live—so you must *replenish* it *every day* if you want to look younger.

To help *restore* this youth-giving moisture, Revlon developed the wonder cosmetic called "Moon Drops". The moment this greaseless flowing cream touches your face, you *feel* the moisture flow into your skin, helping it look smoother, fresher—years younger!

At bedtime (after cleansing your skin with Revlon's "White Sable" *Liquid Cleansing-Creme*), smooth on a few drops of "Moon Drops". In the morning

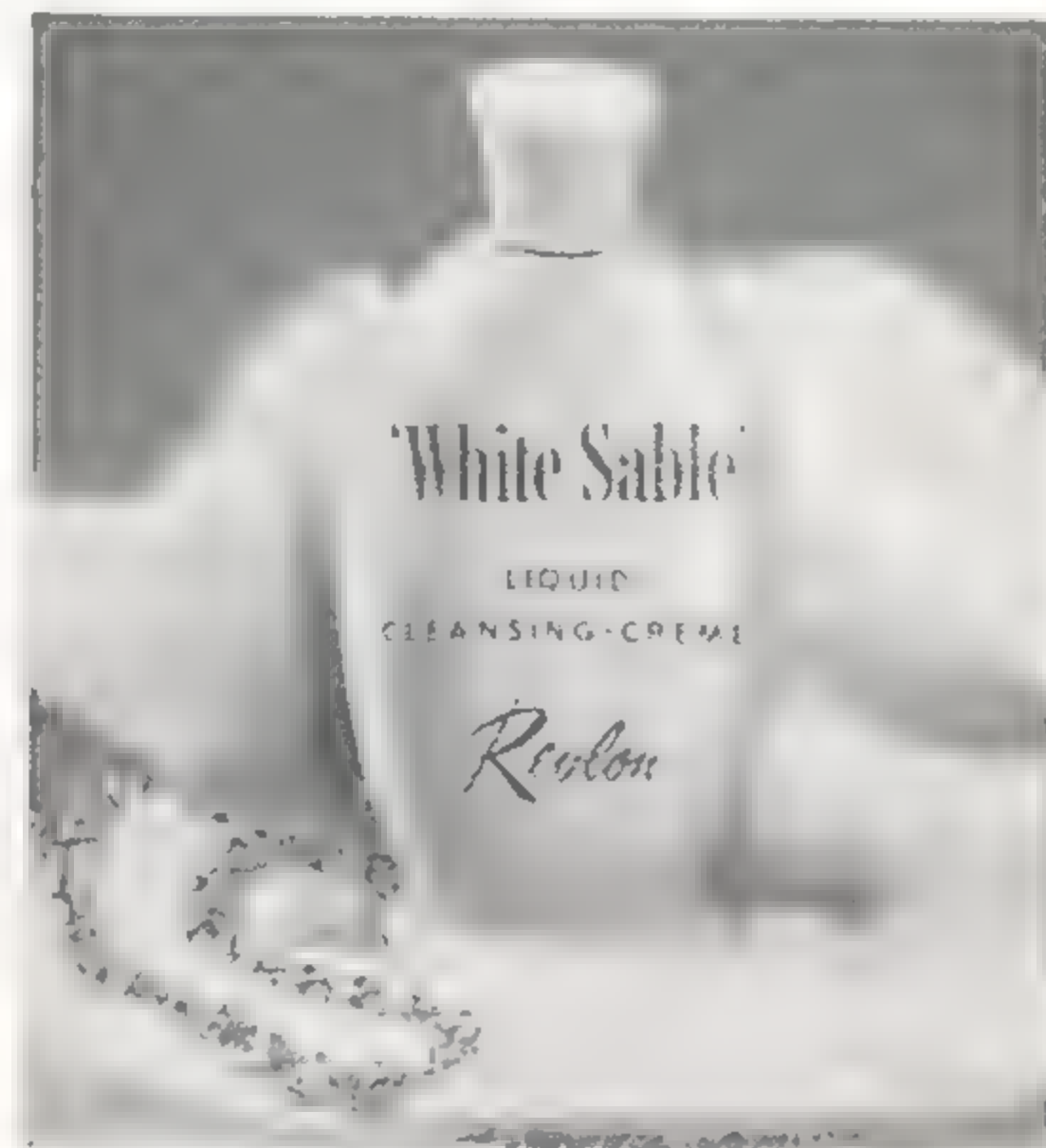
—let "Moon Drops" do its beautifying work all day under your make-up foundation.

"Moon Drops" is so economical to use—and you'll say every drop is worth its weight in gold! Discover "Moon Drops" today. **Just 3.00* and 5.00***



Revlon 'Moon Drops'
Moisture Balm

Overnight...these two beauty basics may change your whole beauty life!



'White Sable' Clears The Way To A Fresh, Beautiful Complexion By Cleansing Your Skin Cleaner Than It's Ever Been Before!

Thousands of women make the mistake of spending a lot of money on expensive face creams—but feel that any old cleansing method will do. Well, it won't do! Improper cleansing may cause the pores to clog, resulting in a skin that looks "muddy" and older than it should. *Proper* cleansing—deep-down, thorough, gentle flushing of the pores—is the very *beginning* of beauty!

That's why Revlon's new liquid cleansing-creme 'White Sable' may mean a whole new life for your skin! A silky, milky-white balm that *cleanses* so thoroughly, so gently you *feel* your skin *glow*—*after just one application*—clearing the way to a beautiful complexion before your very eyes!

'White Sable' pampers dry, sensitive skin, helps *clear* and "tone-up" oily skin, and it's *perfectly* balanced for *normal* skin. It leaves your skin feeling fresh as rain, soft as sable—and it leaves no greasy after-film, so you need no skin-freshener. After cleansing your skin this *new* way, smooth on "Moon Drops" Moisture Balm. These two new "wonder cosmetics" *could* change your whole beauty life!

'White Sable' in large, peach-plastic bottle is only 1.50*. (With *Hormones*, 2.25*)

*PLUS TAX

EVERYBODY NOTICES **ME**, STOPS TO SEE ME IN MY BEAUTIFULLY COORDINATED
ENSEMBLE IN PURE WOOLENS BY **FORSTMANN**. THE COAT: SHAGGY-TEXTURED MARVELAINE. SIZES
8 TO 18. UNDER \$100. THE DRESS: TISSUE-WEIGHT PORELLA WORSTED. SIZES 8 TO 18. ABOUT \$35.

Swansdown



NAPOLEON
BY MR. JOHN

BUT WE MEAN **EVERYBODY** NOTICES US. I'M WEARING MY COAT WITH SCARF TO MATCH IN A BRUSHED SCOTTINA TWEED BY **ANGLO**. SIZES 8 TO 18. UNDER \$90. SHE'S WEARING A RED SHAWL-COLLARED PURE WOOL SHAG BY **WARREN OF STAFFORD**. SIZES 8 TO 18. ABOUT \$75.



Swansdown[®]



When
Blessed
with *Lastex* *

Reg. U. S. Pat. Off.

the new lingerie
works wonders
with your figure



*
the miracle yarn
that makes things fit

UNITED STATES RUBBER COMPANY • ROCKEFELLER CENTER • NEW YORK

enka rayon

The fate of a fabric hangs by a thread



A new rayon yarn brings a wonderful dry ribbed crepe to fashion. Ben Reig tailors it to perfection in this most wearable of dresses. Petitrib by Bloomsburg, woven with Enka's low filament rayon yarn and acetate.

Saks Fifth Avenue Julius Garfinckel, Washington
Harzfeld's, Kansas City Frost Bros., San Antonio

AMERICAN ENKA CORPORATION
206 Madison Avenue, New York 16, N. Y.

ONE WONDERFUL COAT...IN TWO NEW TEXTURES:

THE MOTTLED-FLEECE THAT MIGHT BE TWEED, \$55

...THE CURLY-MIST WOOL

THAT'S PURE LUXURY, \$60

MISSSES' AND JUNIOR SIZES

MILIUM INSULATED LININGS

SPORTLEIGH



The London Look

Polumbo

Jersey joins Scottish tweed for cocktails
in Digby Morton's urbane trio... well met after the day in town
 —the black jersey blouse and slim flannel skirt with jacket of imported
 nubby tweed. Black accents the pockets, black the
 piping of the skirt — all perfectionist tailored to the last luxurious detail.
 Rust or red or royal blue with black. 10 to 18...89.95

**Peck and
Peck**

NEW YORK • CHICAGO • BOSTON • PHILADELPHIA • BALTIMORE • DETROIT • CLEVELAND • ST. LOUIS • MINNEAPOLIS • ST. PAUL
 INDIANAPOLIS • ATLANTA • WASHINGTON, D. C. • CINCINNATI • KANSAS CITY • MILWAUKEE • HARTFORD • BUFFALO • PROVIDENCE



Revillon

11 West 57th Street, New York

40 Rue La Boétie, Paris

Revillon captures the spirit of youth in an arresting model of

Black-dyed Southwest African Persian Lamb

the modern Persian Lamb

' lighter in weight more lustrous.

I. MAGNIN & CO.



PHILIP MANGONE
with great flair moulds
black Venetian wool
into the suppler, more feminine,
utterly new Fall silhouette.
Sizes 10 to 16 198.95



SAN FRANCISCO



SEATTLE



OAKLAND



LOS ANGELES



BEVERLY HILLS



PASADENA



SANTA BARBARA

SACRAMENTO ARROWHEAD SPRINGS



Seymour Jacobson

RAPTUROUS . . . imported valenciennes lace
over filmy net, over satin.

Black only, Misses sizes, Around \$125.

Seymour Jacobson, 530 Seventh Avenue, New York

BERGDORF GOODMAN

•

BLUM'S VOGUE

•

BULLOCK'S WILSHIRE

Fashion finesse in
the Pandora manner
...the inimitable elegance
of the Dressmaker Pump,
gracefully haltered
and tapered at toe and heel.
In softest suede with a
design inlay of gleaming kid.
In Black or Brown.



WOODWARD & LOTHROP

10th, 11th, F & G STREETS, N. W.



Eisenberg Originals

Exquisite ensemble featuring a short-cut coat of brushed fleece Fortman Sabotage
with a wide-brimmed hat. Handmade detailed trim of a dress in
wool with a subtle Fortman Sabotage. Tailored Jewelry by Eisenberg.

EISENBERG ORIGINALS, 33 West Madison, Chicago 2, Illinois




The Bettmann Archive



BEN REIG'S design . . the narrow new line in an imported woolen suit whose silhouette is your own.

san antonio

bros.



She has the sensitive hands and heart of a sculptress. She has the keen and probing mind of a scientist in research. She's the young wife doing volunteer work at the local hospital. Her imagination and taste are reflected in her clothes. In *this* L'Aiglon of two moods in 100% wool jersey. (The snap-in dickey is the scene-changer, here.) Red, black, Rio green, grey. Sizes 10 to 18. \$19.95. For illustrated brochure and name of nearest L'Aiglon store, write Dept. V, L'Aiglon Apparel, Inc., 1350 Broadway, New York 18, N. Y.



Who's the lady
in the
L'AIGLON?

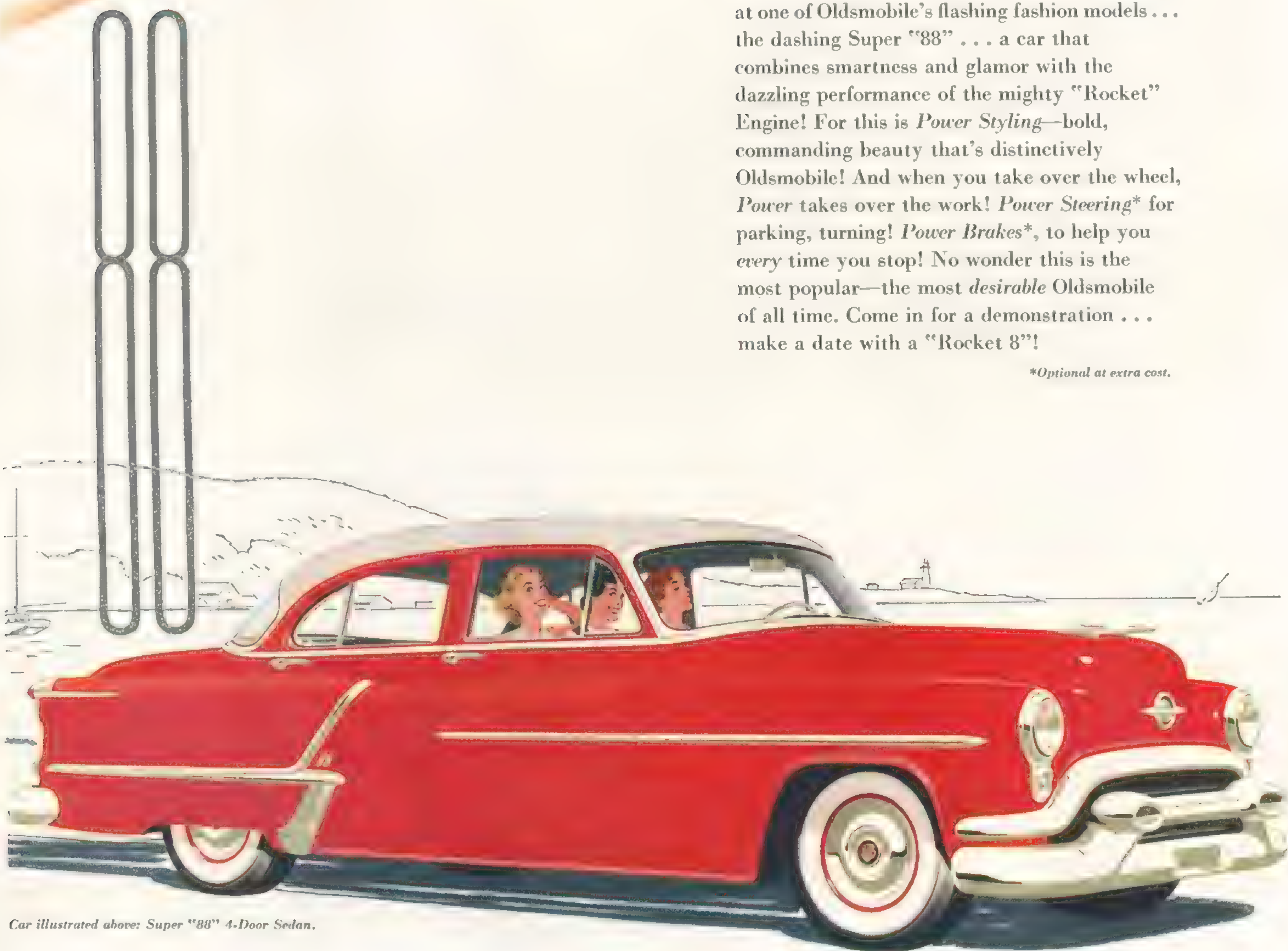
Packed with
POWER . . .

Loaded with
LOOKS !

165 H.P.

Handsome . . . *and then some!* You're looking at one of Oldsmobile's flashing fashion models . . . the dashing Super "88" . . . a car that combines smartness and glamor with the dazzling performance of the mighty "Rocket" Engine! For this is *Power Styling*—bold, commanding beauty that's distinctively Oldsmobile! And when you take over the wheel, *Power* takes over the work! *Power Steering** for parking, turning! *Power Brakes**, to help you *every time* you stop! No wonder this is the most popular—the most *desirable* Oldsmobile of all time. Come in for a demonstration . . . make a date with a "Rocket 8"!

*Optional at extra cost.



Car illustrated above: Super "88" 4-Door Sedan.

"ROCKET" ENGINE **OLDSMOBILE**

DUPONT

ORLON

Beauty in motion . . . that's what Du Pont's modern-living fibers make possible in today's exciting blended fabrics. Pleats that stay *in* through many wearings . . . jerseys that stay shapely . . . clothes that combine good looks with long wear, easy care! Here, a cowl-collared jersey of "Orlon" and wool by Kasper, from the dusky palette of the newest blends of "Orlon".



BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

HATS BY JOHN FREDERICS
MOBILE BY BOUCHÉ





DACRON

DU PONT

Carolyn Schnurer creates a dress for today's living that couldn't have been made yesterday! Of wrinkle-resistant "Dacron" and wool, its slim, crisp tailoring is *in* to stay. Your favorite store has fashions like these in Du Pont modern-living fibers right now. Look for them—they mean new freedom from care in the clothes you wear today.

DU PONT'S

Modern-Living Fibers

NYLON • ORLON® • DACRON® • RAYON • ACETATE
ACRYLIC FIBER POLYESTER FIBER

AND THEN THERE ARE FABULOUS VICUNAS

Bernhard Altmann

So rare, just one woman among thousands may own one. Full-fashioned and hand-finished, a treasure of softness in the spiced gold of the natural vicuna.



At Saks Fifth Avenue, New York, Beverly Hills, Chicago, Detroit, Pittsburgh, Philadelphia, San Francisco, Southampton, Julius Garfinckel, Washington, D. C. For store nearest you, write The Bernhard Altmann Corp., 1451 Broadway, N.Y. 36, N.Y.



EVERYTHING IS GOING TO BE BEAUTIFUL

JOHN-FREDERICKS HAT

It just takes a little foresight to pick a wall color or name a baby... and practically none at all to select this extraordinary Handmacher suit. It's foresight itself. Its being tailored of Dacron and acetate makes it a beautiful transition suit to wear from a balmy autumn self-sufficiency into an under-fur-wraps life. In Misses', Junior and Young Proportioned Plus sizes, amazingly cut and tailored. Unbelievably priced at **\$35**

TAILORED BY
handmacher[®]

"YOU CAN FEEL THE GOOD FIT"

WRITE TO DEPARTMENT V-9, HANDMACHER-VOGEL, INC., 683 SEVENTH AVE., NEW YORK 18

Juilliard[®]

woolens

Fabric luxury keyed to fashion's *new* age of elegance . . .
ARDA, Juilliard's lush and lustrous zibeline, in a tunic-length coat designed by Brigrance of Frank Gallant. At Lord & Taylor, New York; John Wanamaker, Philadelphia; Marshall Field, Chicago; J. W. Robinson, Los Angeles. For other stores, write A. D. Juilliard & Co., Inc., 40 West 40th St., N. Y.

Look for this label

Juilliard
SEE US SAY OFF
100% WOOL

because... "fine fabrics
are the foundation
of fashion"[®]



HAT BY JOHN FREDERICK
GALLANT & CO., INC.

Thalhimer

Richmond, Va.
and Sosnik-Thalhimer Winston-Salem, North Carolina



Maurice Rentner
from our French Room collection

STUART BECKER



ben **Z**uckerman

1345 WYOMING ST. NEW YORK, N.Y. 10038 • 212-691-1234 • 212-691-1235

The Directoire... in Fonke black-dyed Alaska Fur Seal Skin

Maximilian
New York



Holt, Rensfrew & Co. Ltd.
CANADA



Filcol

Laces by
Ametex

John Wanamaker

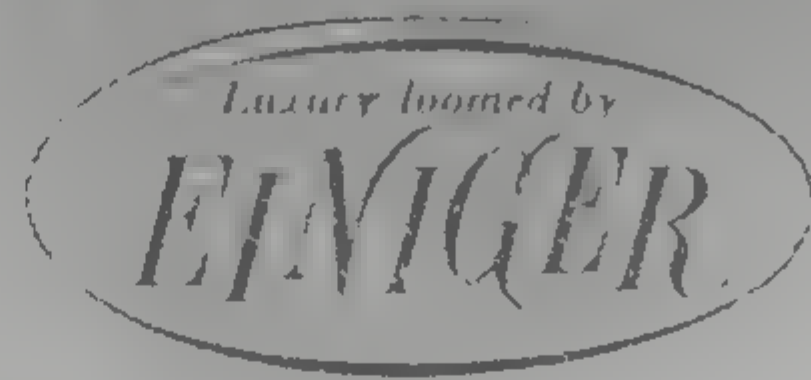
PHILADELPHIA
WILMINGTON



MAURICE RENTNER achieves rare elegance in this ensemble of sheer imported wool and Lutetia mink with its crescent-neckline bolero superbly curved to reveal the slender dress beneath. At the **TRIBOUT SHOP . . .** Philadelphia's most fabulous fashion collection.

Photographed with the famous Wanamaker eagle

mobile.
controlled...
your "miliu" lined
coat of
purest
cashmere



Baitch & Castaldi

It's HIMALAEN, that prized-above-all fabric of purest cashmere, luxury-loomed by Einiger especially for Baitch & Castaldi. Eloquently hand-detailed, soft-spoken, sharply defined, its motion under beautiful control. With MILIUM® lining for all-weather comfort. About \$150 at fine stores, or write Baitch & Castaldi, 230 West 39th Street, New York

PHOTOGRAPHED AT LAVERNE SHOWROOMS HAT—JOHN FREDERICS BAG—MILCH

Addie Simpson EVENING COATDRESS IN LUXURIOUS BLONDE SILK BROCADE



DECOR FRENCH & CO., INC.

Galewitz
HOUSTON
THE NEW STAR IN TEXAS



AUTUMN THEME:

... THE SLIM WOOL DRESS

HIGHLIGHTED WITH MATCHING SATIN.

WINTER NAVY, SEAL BROWN.

JET BLACK. SIZES 10 TO 20.

ABOUT \$50.

ben barrack

FOR STORE IN YOUR CITY WRITE . . . BEN BARRACK, 533 SEVENTH AVENUE, NEW YORK CITY 18



they're

Kharaflannel

and they're inseparables—a synthesis of separates even handsomer together than apart. Both high slacks and skirt narrow your dimensions, both are of *Kharaflannel*, marvelous new woven translation of Jantzen's exclusive wool-Vicara-nylon

Kharafleece. Tops are *Kharafleece*, too.

All in soft-spoken heather tones with a beautiful sense of belonging together, and wherever you go.

Jantzen®

inseparables
sweaters • skirts • slacks

(left) turtleneck cardigan,
grosgrain-trim, in Brown
Heather12.95
cuffed high slacks...14.95

(right) heather-stripe pull-
over9.95
straight-paneled skirt 14.95
Shoes by Jantzen





to bring the wolves out...



riding hood red

a new red...
a ripe young red in
MAX Factor's
Color-fast*
lipstick

Wear Riding Hood Red at your
own sweet risk...we warn you, you're
going to be followed! It's a rich,
succulent red that turns the most
innocent look into a tantalizing
invitation...\$1.10 plus tax

**because it's Color-fast,
Riding Hood Red stays brilliant,
never fades, never dries tender lips.*



NEW YORK
Lord & Taylor

CHICAGO
Carson, Pirie Scott & Co.

ATLANTA
Rich's

HOUSTON
Sakowitz Bros.

LOS ANGELES
Bullock's Westwood

Hat by John Fredericks
Bag by Rene Montague

*the knowing look of a costume...
the soft luxury of Vicara®*

JERI HOLMES OF CALIFORNIA designs
a day-into-evening sheath and jacket
in Wyner's Vicalaine... the touch-tempting
fabric starring Vicara... softest
fiber known to hand.

V*icara*
ZEIN FIBER®

Vicara, the luxury fiber in better
fabrics, is a product of Fiber Division,
Virginia-Carolina Chemical Corporation,
500 Fifth Avenue, New York 36, N. Y.



Mrs. James Stewart, charming wife of the noted motion picture star, is prominent in Hollywood and New York City for social and charitable activities.

She drives a Rambler

This—is a woman's dream-of-a-car come true!

A car that's sheer glamour . . . styled by the world-famous Pinin Farina . . . equipped with every wanted luxury . . . yet all in compact size, a dream to handle, quick-as-a-flash in traffic.

Try a new Nash Rambler for one wonderful hour—with Dual-Range Hydra-Matic Drive if you like. Then you'll know why—among two-car families—four out of five prefer to drive their Rambler.

People who appreciate the finest own Nash Ramblers.

Your discriminating taste will tell you why.



Welcome News! Included in the Nash Rambler's reasonable price are custom accessories like deluxe radio, Weather Eye Conditioned Air System, directional signals, and Continental rear tire mount.

The 1953 **Nash** Rambler

CONVERTIBLE • HARDTOP • STATION WAGON

Nash Motors, Division Nash-Kelvinator Corporation, Detroit, Mich.

Fredrica



DIAMONDS BY HARRY WINSTON

RHAPSODY IN BLACK . . . FREDRICA RE-CREATES EMPIRE ELEGANCE IN EBONÉE BLACK-DYED*

ALASKA FUR SEAL SKIN . . . AT FINE RETAILERS, OR WRITE FREDRICA, 345 SEVENTH AVE., N. Y. 1

*FOUKE-PROCESSED



*Maurice Rentner molds a cummerbund dress in beige tissue wool,
adds a versatile stole luxuriously bordered with Letitia mink.*

Naturally at

Himmelhoch's

Detroit • Birmingham • Grasse Pointe



ABOVE ALL

Bellciana

DAVE BELLSEY CO., INC. 572 SEVENTH AVE., N. Y., N. Y.

CANADA

AUSTRALIA



CLOSE-UPS OF CLOSED-UPS

In the spotlight this Fall, these photogenic closed pumps of softest suede. Two with faille décor . . . the other with two-color leather stripping.

**F A M O U S -
B A R R C O .**

ST. LOUIS 1, MO. • also Clayton and Southtown



PANDORA

FOOTWEAR



A New Philosophy
About Jersey,
Written Here in
Fluid Lines,
Golden Punctuation.

**HERBERT
SONDHEIM**

New York



*ALASKA FUR CO.

THE MOAT-COLLARED COAT IN EBONY-DYED ALASKA FUR SEAL SKIN..

ALSO IN MATARA® OR SAFARI®-PROCESSED ALASKA FUR SEAL SKIN

RITTER BROS., NEW YORK AND MONTREAL • BONWIT TELLER, PHILADELPHIA • HENRY MORGAN CO. LTD., CANADA

A *Ritter* ORIGINAL

THE COSTUME OF THE YEAR IS THE
CONTOUR COSTUME IN SUPERB YARN-DYED WORSTED

Adele



Harzfeld's

Pittsout Lane, Kansas City 6, Missouri


Simpson

RETURN TO ELEGANCE
...THE LITTLE BLACK SUIT IN POLISHED WORSTED





ER M I N E

A N D

I C E

O N

B L A C K

F O R S T M A N N

B R O A D C L O T H

B Y

**spectator
ltd.**

F O R

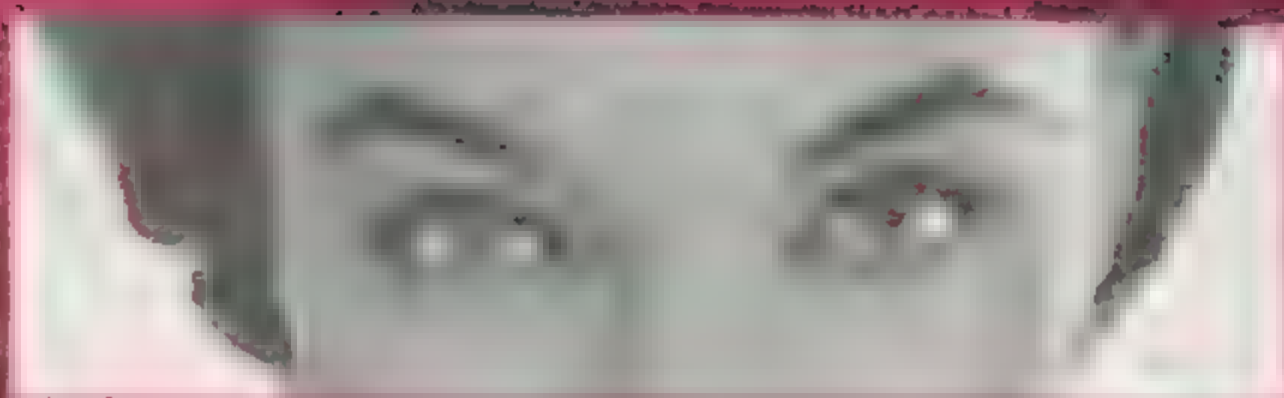
**joseph
magnin**

STONESTOWN, SAN FRANCISCO, OAKLAND, BERKELEY, WALNUT CREEK, SAN MATEO, PALO ALTO, TOWN & COUNTRY, SACRAMENTO, RENO, CAL-NEVA LODGE

THE MAGIC OF

minifil[®]

a dramatic new rayon crêpe yarn



YOU CAN SEE THE DIFFERENCE!

MINIFIL crêpes look *richer*, make a dress look *deft and sure*... soft, but with a crispness beneath.



YOU CAN FEEL THE DIFFERENCE!

MINIFIL crêpes feel more *luxurious*. You can feel how they'll give new shape and clarity of outline to your fashions.



YOU CAN WEAR THE DIFFERENCE!

Just slip into a new dress of MINIFIL crêpe. See — and feel! — this new fashion magic! But turn the page...



This is a highly magnified cross-section of one thread of standard crêpe yarn. It has thinner, more numerous filaments.

What makes the difference in MINIFIL?



This is a highly magnified cross-section of one thread of MINIFIL yarn. Few, but richer filaments give new, firmer body to crêpe. MINIFIL means "the minimum number of filaments."

The fashions on the following pages are all of ONONDAGA's new Avisco Minifil rayon and acetate crêpe fabrics.

OLEG CASSINI

DRAPES THE MAGIC OF

minifil[®]

...into a lady-of-the-evening
triumph—exciting in line, superbly
elegant in a new crêpe of Avisco
Minifil rayon and acetate.

SAKS FIFTH AVENUE (ALL STORES)

WOOLF BROS., KANSAS CITY

NEIMAN-MARCUS, DALLAS

Avisco[®]



"Avisco" is the trademark for products
of American Viscose Corporation,
350 Fifth Avenue, New York 1, N. Y.

HERBERT SONDHEIM

TUCKS THE MAGIC OF

minifil[®]

... into a slim column for the cocktail hour,

beautifully sculptured in a new crêpe of

Avisco Minifil rayon and acetate.

SAKS FIFTH AVENUE (ALL STORES)

HALLE BROS. CO., CLEVELAND

SAKOWITZ BROS., HOUSTON

Avisco[®]

"Avisco" is the trademark for products
of American Viscose Corporation,
350 Fifth Avenue, New York 1, N. Y.

SYLVAN RICH OF MARTINI

MOULDS THE MAGIC OF

minifil[®]

...into a line-loving daytime sheath of
high color and infinite flattery. In a new crêpe
of Avisco Minifil rayon and acetate.

SAKS FIFTH AVENUE (ALL STORES)

WOODWARD & LOTHROP, WASHINGTON, D. C.

FROST BROTHERS, SAN ANTONIO

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of American Viscose Corporation,
350 Fifth Avenue, New York 1, N. Y.



HANNAH TROY

TAILORS THE MAGIC OF

minifil[®]

...into a little dress that is crisply tailored,
superbly understated to bring out the luxury
of the lovely-feeling fabric. A new crêpe
of Avisco Minifil rayon and acetate.

SAKS FIFTH AVENUE (ALL STORES)

MONTALDO'S

J. P. ALLEN & CO., ATLANTA

Avisco[®]

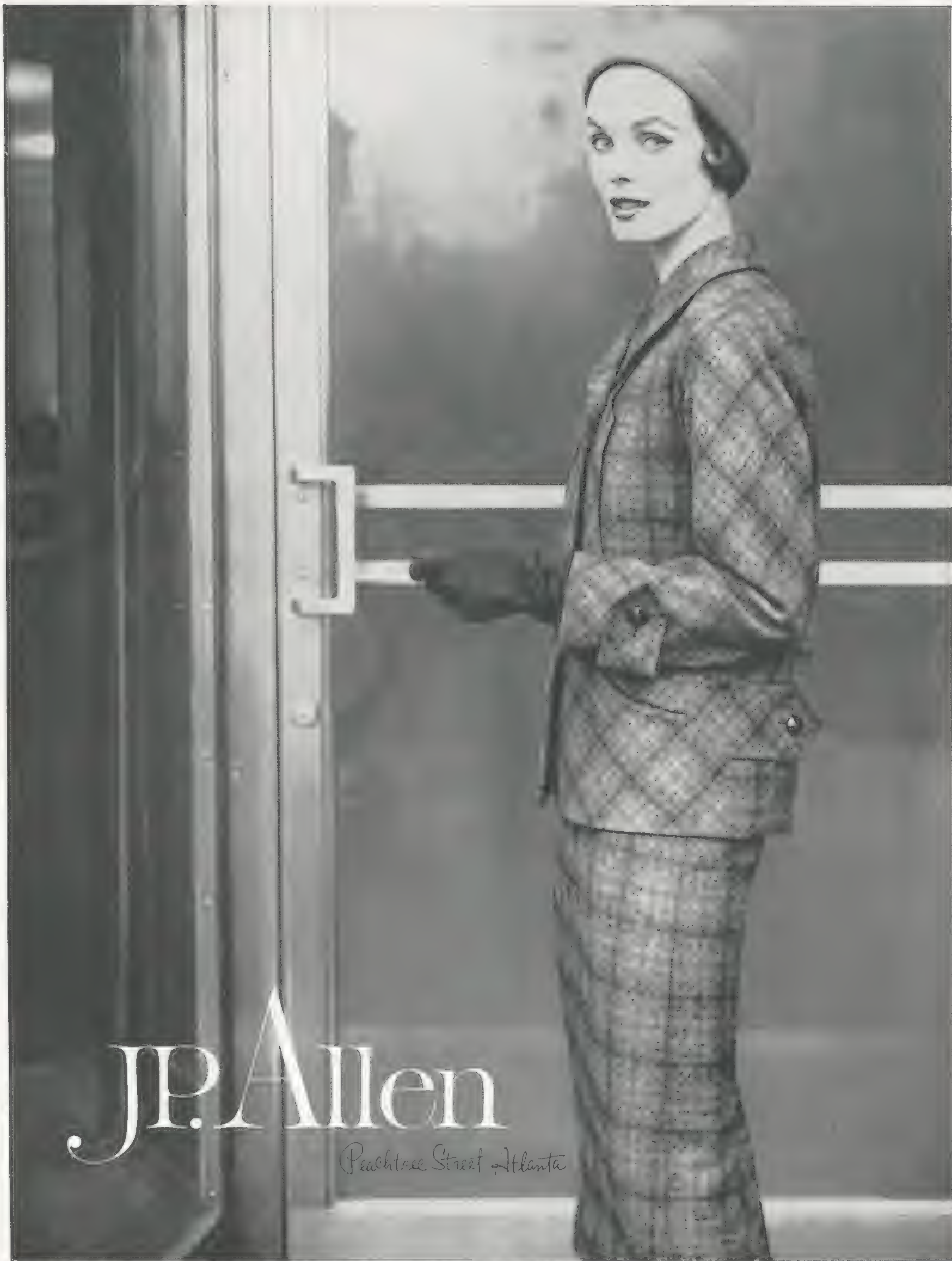
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ONONDAGA'S BARKETA WOVEN OF ACETATE AND AVISCO "MINIFIL" RAYON. THE
SUBTLY CRISP AND OPULENT BEAUTY OF BARKETA IS SEEN IN THIS INGENUOUSLY DETAILED
DRESS WITH A COLLAR OF JEWELLED EMBROIDERY, CREATING AN AURA OF ELEGANCE THAT IS
UNMISTAKABLY MAURICE RENTNER.

Fabric styled by Philip A. Vogelmann

ONONDAGA SILK CO., 1407 Broadway, New York 18, N. Y.



PHILIP MANGONE'S SILHOUETTE-FOR-A-FALL-SUIT...IMPORTED JACMAR TWEED



Why some people are always at ease in their dining room

What a feeling of proud satisfaction and assurance there is in knowing that your table is graced with solid Sterling. For Sterling is an indispensable appointment in a fine home . . . it serves, as nothing else can, as a lasting symbol of your good taste. And when your Sterling pattern is LUNT's

MODERN VICTORIAN, you can always be fully at ease . . . no matter what the occasion or whether the decor of your home is modern or traditional. For here is tastefully combined the verve of the new and the grace of the old, harmoniously embracing the loveliest features of both.

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LUNT SILVERSMITHS • GREENFIELD, MASSACHUSETTS



THE LINE ON LINE SUIT...

MASTER PLANNED BY

GENE SHELLY IN

IMPERIAL WORSTED

SHARKSKIN. BROWN, BLUE OR GREY.

FROM AN IMPORTANT

COLLECTION TO BE FOUND ALONE AT

JOSEPH MAGNIN

STONESTOWN, SAN FRANCISCO, OAKLAND,

BERKELEY, WALNUT CREEK, SAN MATEO, PALO ALTO,

TOWN & COUNTRY, SACRAMENTO, RENO, CAL-NEVA LODGE



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Seymour Fox



Subtle blend of fashion, fabric and fine fur... a suit
by William Devitz lined with American Beaver...
The fabric... wool and fur Devitz® created by Anglo
for our exclusive use.

* REG. U. S. PAT. OFF.

WM. DEVITZ *and* **CO.**

312 SEVENTH AVENUE • NEW YORK 18, N. Y.

B. SIEGELS HARZFELD'S THE M. O'NEIL CO. BRAMSON'S BLUM STORE ENGEL & FETZER HIXONS and at fine
Detroit, Mich. Kansas City, Mo. Akron 8, Ohio Chicago, Evanston, Oak Park, Ill. Philadelphia, Pa. Cleveland, Ohio Hotel Schroeder, Milwaukee, Wisc. stores everywhere

Only the incomparable
Dorothy Gray Preparations
 make the most of your natural beauty!

IT TAKES CREAMS AND LOTIONS, TOO,

to accomplish what you want beauty-wise.
 And why waste money on inadequate
 "short-cuts?" The Basic Creams and Lotions
 of Dorothy Gray are scientifically blended for
 your needs alone. Used in the daily "Rule of
 Three," of Dorothy Gray, they cleanse,
 stimulate and lubricate your skin properly
 —and just as quickly as any single product.
 Result is the kind of radiant, glowing
 loveliness that endures through the years.

THE FAMOUS DOROTHY GRAY "RULE OF THREE"

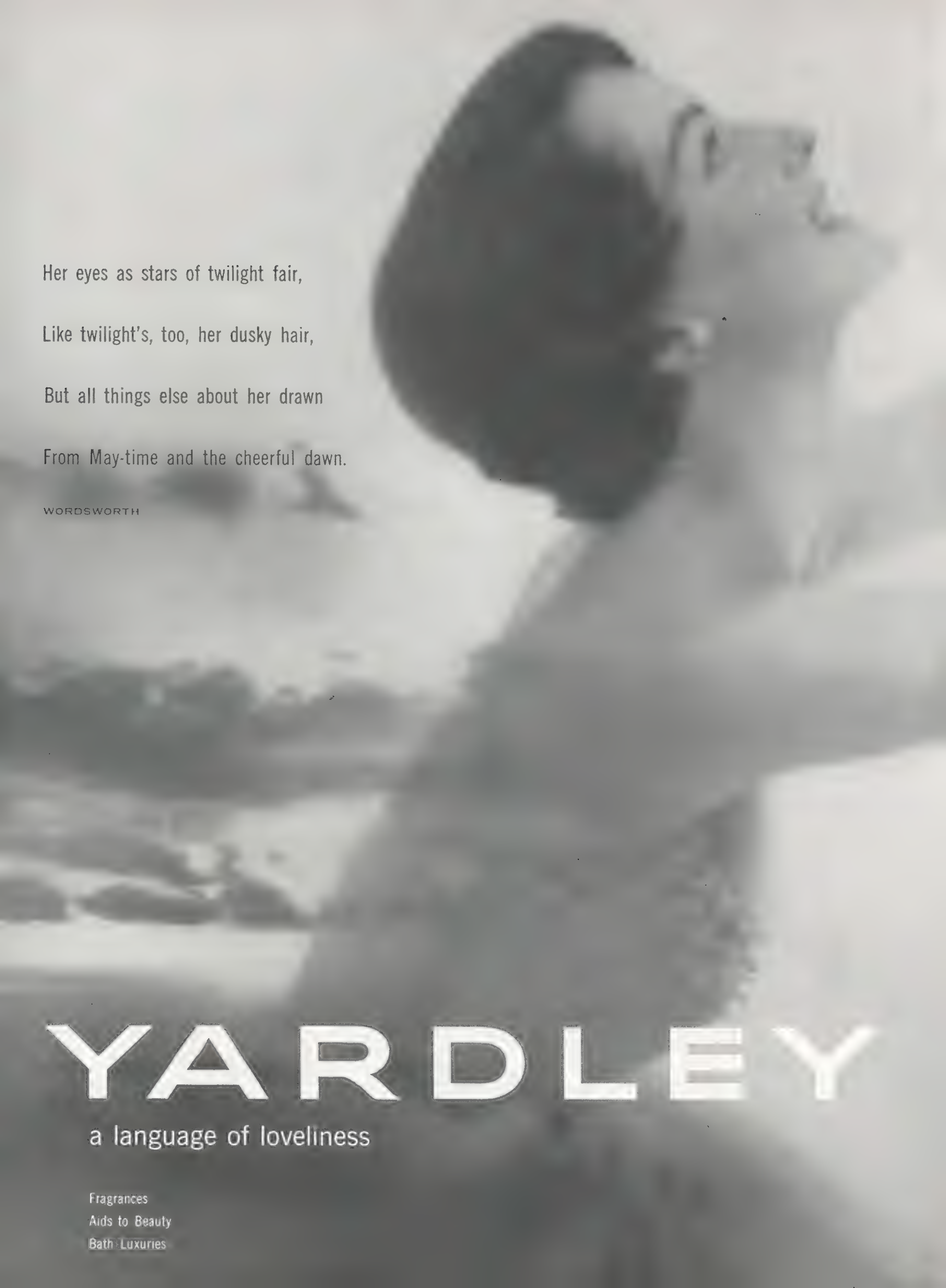
- CLEANSE**—Dorothy Gray Cleansing Creams—\$1 to \$4.
STIMULATE—Dorothy Gray Skin Lotions—\$1 to \$3.75.
3. LUBRICATE—Dorothy Gray Emollient Creams—\$1 to \$4.;
... and beauty is yours!

(All prices plus tax.)



There are so many wonderful preparations,
 made only by Dorothy Gray, to bring beauty to women
 of all ages. Go to your regular Dorothy Gray counter for a
FREE Personal Consultation on those that are *best* for you.

Trust Dorothy Gray...for everything you need to stay a beauty!



Her eyes as stars of twilight fair,
Like twilight's, too, her dusky hair,
But all things else about her drawn
From May-time and the cheerful dawn.

WORDSWORTH

YARDLEY

a language of loveliness

Fragrances

Aids to Beauty

Bath Luxuries

THE THINNED-DOWN TWEED COSTUME

The following is a list of shops throughout the country where the tweed coat and mustard-coloured dress shown on page 195 can be found.

Abilene, Tex. Ernest Grissom's
Akron, Ohio Birnbaum's
Albany, N. Y. Flah & Co., Inc.
Albuquerque, N. Mex. Tomlinson's
Alexandria, La. Wellan's
Altoona, Pa. Simmonds
Amarillo, Tex. Blackburn Bros.
Anderson, S. C. Vogue Shop
Asbury Park, N. J. Dainty Apparel
Asheville, N. C. M. V. Moore
Athens, Ohio Foster's
Aurora, Col. Cates Inc.
Aurora, Ill. Alschuler's
Austin, Tex. Goodfriends

Baltimore, Md. Wolf Cohn
Baton Rouge, La. House of Fashion
Bay City, Mich. The Millar Shop
Beaumont, Tex. The Fashion
Beckley, W. Va. The Vogue
Bexley, Ohio. The Colony Shop
Birmingham, Ala. Burger-Phillips Co.
Bloomington, Ill. Paul Anderson Inc.
Bloomington, Ind. The Kings' Shop
Bluefield, W. Va. Myrtle Mundy
Boise, Idaho. Carroll's
Boulder, Colo. Brooks Fauber Inc.
Buffalo, N. Y. Mabel Danahy, Inc.
Burlingame, Cal. Cinderella Shop

Camden, S. C. Mary Rice
Cedar Rapids, Iowa Martins
Centralia, Ill. The Smart Shop
Champaign, Ill. F. K. Robeson
Charleston, W. Va. The Diamond
Charlotte, N. C. Ivey's
Chattanooga, Tenn. Miller Bros. Co.
Cincinnati, Ohio Jenny, Inc.
Clarksburg, W. Va. Broida's
Colorado Springs, Colo. Martin's Dress Shop
Columbia, Mo. Harzfeld's
Columbia, S. C. Berry's
Columbus, Ga. Kiralfy's

Danville, Va. Belk-Leggett Co.
Davenport, Iowa Petersen-Harned-Von Maur
Daytona Beach, Fla. Susan & Katinka
Denver, Colo. Gano Downs
Dublin, Ga. Stephens
Dubois, Pa. Leonardson's
Dubuque, Iowa Roshek Bros. Co.
Duluth, Minn. Arthur A. Silver
Duncan, Okla. Mildred's
Dyersburg, Tenn. Kaplan's

Easton, Pa. Lauter's
Eau Claire, Wis. The Fashion Store Inc.
Edina, Minn. Marvin Oreck
Elgin, Ill. Edith Krueger
Elkhart, Ind. Stephenson's
Elmira, N. Y. Gorton Coy
Eugene, Ore. Russell's
Evanston, Ill. Edgar A. Stevens Inc.
Evansville, Ind. Strouse & Bros.

Fargo, N. D. Store Without A Name
Flint, Mich. Christie Shop
Florence, S. C. Nettie-Elizabeth Shoppe
Fresno, Calif. E. Gottschalk & Co., Inc.

Gaffney, S. C. Whisonant's
Glens Falls, N. Y. Musler's
Graham, Tex. Morrison's
Grand Haven, Mich. The Abigail
Grand Rapids, Mich. The Strauss Shop
Greensboro, N. C. Brownhill's

Hamlet, N. C. Mary Rice
Hammond, Ind. Carrie Long
Harlingen, Tex. Brasher-Jones
Harrisburg, Pa. Mary Sachs
Hartford, Conn. Betty's Inc.
Hattiesburg, Miss. The Vogue
Helena, Ark. Holloway's
Henderson, Tex. Smith's
Hot Springs, Ark. Eleanor Harris
Houston, Tex. Sakowitz Bros.
Huntington, W. Va. Broh's Inc.

Idaho Falls, Idaho LeVine
Indianapolis, Ind. L. S. Ayres & Company
Iowa City, Iowa Towners

Jackson, Miss. Vogue
Jacksonville, Fla. Levy's, Inc.
Jamestown, N. Y. Nord's Inc.
Jenkintown, Pa. Silvia Shoemaker, Inc.

Kalamazoo, Mich. A. W. Johnson Co.
Kalispell, Mont. Kalispell Mercantile
Kenosha, Wis. Korf's
Knoxville, Tenn. Millers Inc.

Lafayette, Ind. Loeb's
Lancaster, Pa. Mary Sachs
Lansford, Pa. Brill's
La Salle, Ill. Blakeley's
Lawton, Okla. Scott's
Lexington, Ky. Four Seasons
Lime Rock, Conn. Gurli Eldred
Little Rock, Ark. The M. M. Cohn Co.
Logan, W. Va. Peery's

Longview, Tex. Riff's
Louisville, Ky. Renee, Inc.
Lubbock, Tex. Hemphill-Wells Co.
Lynn, Mass. Vogue Dress Shop

Macon, Ga. Stephen's
Madison, Wis. Woldenberg's
Marion, Ohio Sutton & Lightner
Mason City, Iowa Wolf's Fashion Centre
Mayfield, Ky. The Brooks Shoppe
McAllen, Tex. Ladies Supply
Memphis, Tenn. Halle-On-Main
Meridian, Miss. The Vogue
Michigan City, Ind. Ohming's
Midland, Tex. Grammer-Murphy
Milwaukee, Wis. Florence Danforth
Minneapolis, Minn. Roy H. Bjorkman
Missoula, Mont. The Mercantile
Mobile, Ala. Reiss Bros.
Montclair, N. J. Frederick's
Morgantown, W. Va. Finn's

Nashville, Tenn. Ruby English
Newark, N. J. L. Bamberger & Co.
New Britain, Conn. Jartman's
New Haven, Conn. Rose-Gilbert, Inc.
New London, Conn. The Sport Shop
New Orleans, La. Kreeger's
Norristown, Pa. Feder's
North Adams, Mass. Esther Ryan

Oak Park, Ill. Gilmore's
Odessa, Tex. Bateman's
Oklahoma City, Okla. Al Rosenthal's
Omaha, Neb. The Aquila
Orlando, Fla. Dickson-Ives, Inc.
Oswego, N. Y. McDonald's
Ottumwa, Iowa Wareham & Burns

Pacific Grove, Calif. Holman's
Paducah, Ky. Irvin Cobb Shop
Palo Alto, Calif. Phelps Terkel
Parkersburg, W. Va. Broida's
Park Ridge, Ill. The Park Shop
Philadelphia, Pa. John Wanamaker
Phoenix, Ariz. Goldwaters
Plainfield, N. J. Lulie Robinson Shop
Pocatello, Idaho LeVine
Pomona, Calif. Alfred Gray
Ponca City, Okla. French's
Portland, Ore. Nicholas Ungar, Inc.
Poughkeepsie, N. Y. The Up-To-Date Co.

Pueblo, Colo. Day-Jones

Quincy, Ill. Halbach Schroeder Corp.

Racine, Wis. Murray-Held Co.
Raleigh, N. C. Ellisberg's Inc.
Rapid City, S. D. Baron, Inc.
Richmond, Va. Greentree's
Ridgewood, N. J. Jenny Banta, Inc.
Roanoke, Va. Horne's
Rochester, Minn. C. F. Massey Company
Rochester, N. Y. Jewett Inc.
Rockford, Ill. Edith Parrish
Rocky Mount, N. C. Baldwin's
Rome, Ga. Esserman's
Rye, N. Y. Tina MacRae

Saginaw, Mich. Mader Shop Inc.
St. Louis, Mo. Boyd's
St. Paul, Minn. Frank Murphy
Salina, Kan. Shelton's
Salisbury, Md. Benjamin's
Salt Lake City, Utah Salt Lake Knit
San Diego, Calif. Lion
Savannah, Ga. The Style Shop
Schenectady, N. Y. The Imperial
Sharon, Pa. Garrick's
Sheridan, Wyo. Angionettes
Shreveport, La. Rubenstein Bros. Inc.
Sioux City, Iowa Fishgalls
South Bend, Ind. Worths
Springfield, Mass. Forbes & Wallace Inc.
Springfield, Mo. Neff-Petterson's
State College, Pa. Charles Shop
Stockton, Calif. The Brown House
Summit, N. J. Miss Nellie
Syracuse, N. Y. Flah & Co., Inc.

Tacoma, Wash. Lou Johnson, Inc.
Tarboro, N. C. Rosenbaum's Inc.
Topeka, Kans. Pelletier's
Tryon, N. C. Betty Sturgis
Tucson, Ariz. Levy's
Tyler, Tex. Mayer & Schmidt

Utica, N. Y. Eleanor Clinton's Shop

Vallejo, Calif. Rosee Shoppe
Vancouver, Wash. Caplan's
Van Nuys, Calif. LeVine
Visalia, Calif. Wanda's Style Shop

Walla Walla, Wash. Gardner & Company
Warren, Ohio The Rappold Co.
Washington, Pa. Hal Lewis, Inc.
Waterloo, Iowa Ward S. Williams
Wausau, Wis. Schmidt's Dress Shop
West Chester, Pa. Joel's
West Palm Beach, Fla. Anthony & Sons, Inc.
Weston, W. Va. Adler's
Wichita, Kan. Henry's
Wichita Falls, Tex. Perkins Timberlake Co.
Wilkes-Barre, Pa. Beverly Shop
Williamsport, Pa. Jones Shop
Wilmington, Del. Bird-Speakman, Inc.
Winston-Salem, N. C. The Ideal
Woodland, Calif. Breit's
Wooster, Ohio. Beulah Bechtel Shop
Worcester, Mass. Richard Healy Co.



YARDLEY

a language of loveliness

LAVENESQUE, a unique new Yardley toilet essence,

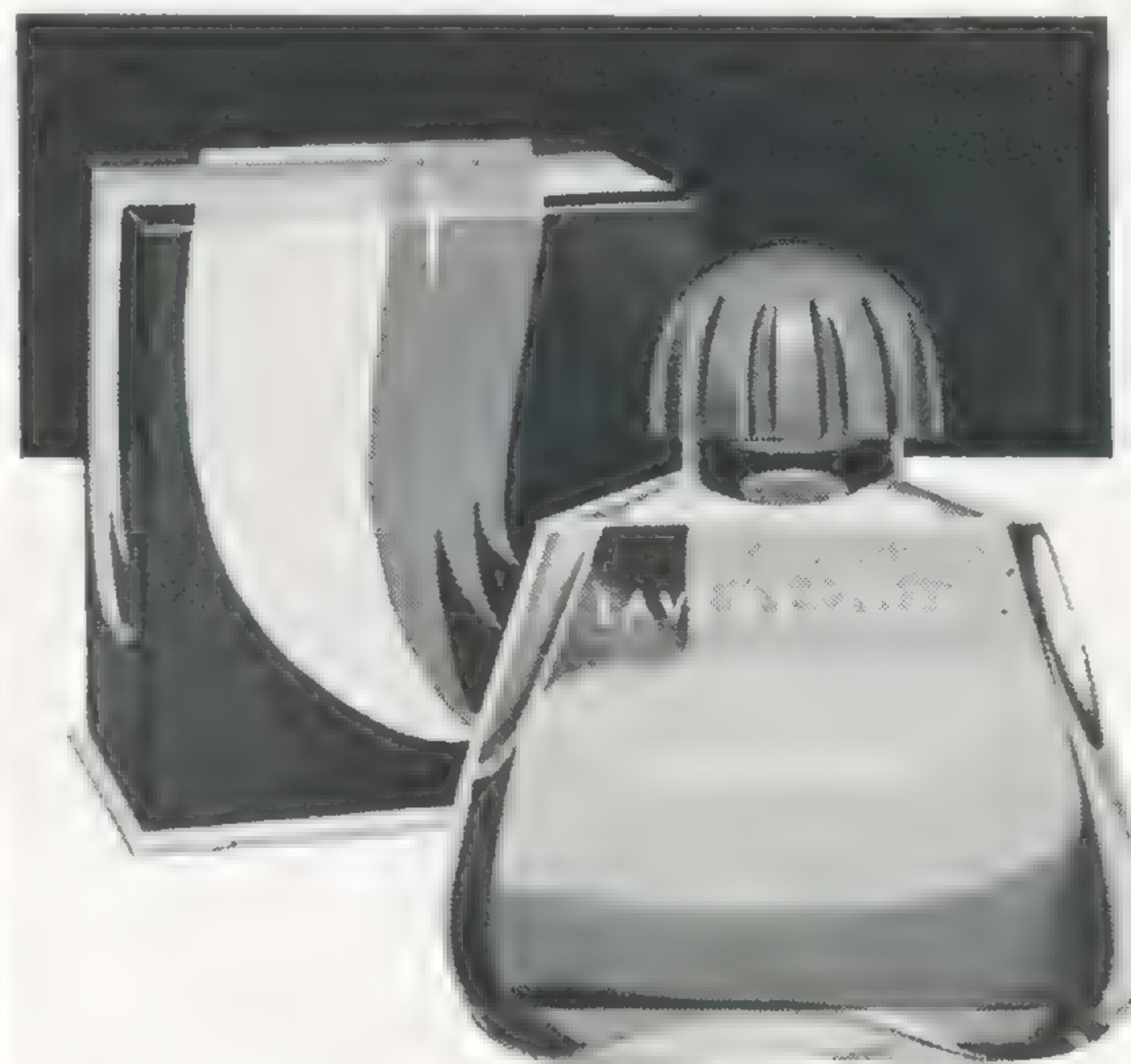
speaks a new word in the language of loveliness . . .

speaks for the secret and reckless heart . . .

expresses your most adventuresome spirit.

Its fragrance is lasting . . . rich as a perfume . . .

fresh as a toilet water. An exciting counterpoint to Lavender,



LAVENESQUE

is wildly different,

adds a daring

overtone to other

Yardley Lavender

products . . .

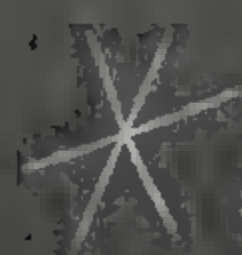
\$3 and \$5.50, plus tax.

Let LAVENESQUE speak for you!

Only by

Vanity Fair

A very becoming
nightdress given a
new look by the blouse top
crisscrossed with tiny tucks
and collared high
with touches of lace
at shoulders and neck.
In superb nylon tricot
that dries quickly
looking beautifully pressed.
Angel Pink, Jade,
Dream Mist.



#2-9-32

at \$29.95

Sizes 32-40





ensemble colors...

Fashion-blended to enhance your complete costume

Fabulous finishing touches to the costume look

—these beautifully planned *Ensemble Colors*

—in a perfect-fitting leg-size

just for you.



Brev (purple edge) for slender or small legs.
Sizes 8 to 10½

Modite (green edge) for average-size legs.
Sizes 8½ to 11

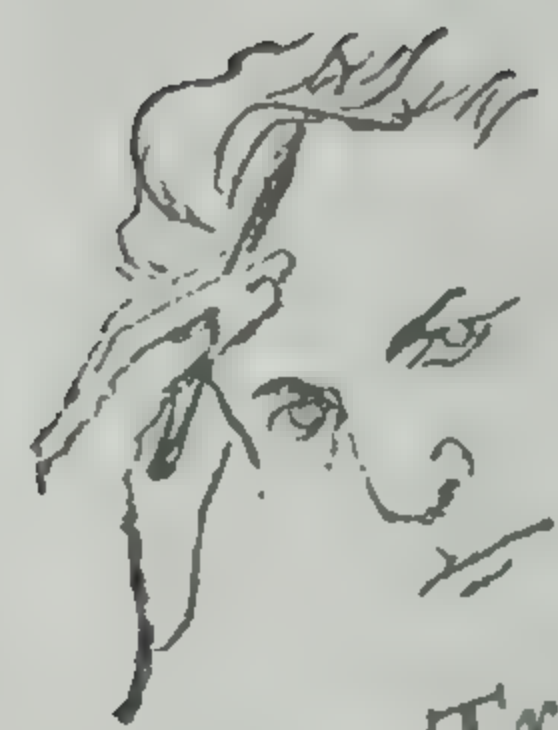
Duchess (red edge) for tall, larger legs.
Sizes 9½ to 11½

Classic (plain edge) for largest legs.
Sizes 9½ to 11½

Belle - Sharmeer
leg-size stockings



with **THE GLOVE PUMP**
two of many unlined shoes
... feel and fit like a glove



Seymour Troy reaches a new peak in fashion

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for those accustomed to paying more

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Wm. Hengerer Co., Buffalo
Famous-Barr Co., St. Louis
Macy's, Kansas City
The White House, San Francisco
Nordstrom's, Seattle & Portland
The May Co., Cleveland
Macy's, San Francisco
Vogue Shoe Store, Houston
Ben Becker Shoe Co. of Indiana
The Outlet Co., Providence
Kaufman-Straus Co., Louisville
Given Bros. of El Paso
Schuster's, Milwaukee
La Salie's, Toledo
Innes Shoe Co., Los Angeles
Brittain's Shoe Store, Raleigh
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THE WRAP SHAPE, ALL FILIMED ANGLO'S ELGORA. MILIUM-LINEN, MEN'S SIZES. ADWIT 1118.



HARVEY BERIN

DESIGNED BY KAREN STARK

SAG-NO-MOR
worsted wool jersey by *Wynner*



Pierre Balmain

Sag-No-Mor's new and unusual ribbed weave as interpreted by Pierre Balmain. At Bergdorf Goodman, New York • I. Magnin • Montaldo's Julius Garfinckel, Washington, D. C. • Marshall Field & Co., Chicago

I dreamed

I rode in a gondola in my maidenform[®] bra



The dream of a bra: Maidenform's new Etude[®] in fine white broadcloth or nylon taffeta, in AA, A, B and C cups...from 2.00. There is a Maidenform for every type of figure*.

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Charles Howard of

Haymaker

brilliantly interprets Cantoni's
fabulous Roman Red Twill
Back Velveteen in the slim
and the full look.

Cantoni Velveteens

A PAGEANT OF BREATHTAKING COLORS

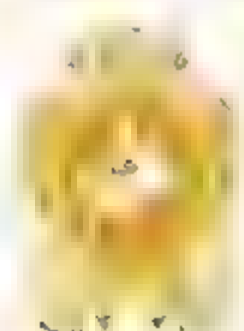
CANTONI Twill Back Velveteens are made entirely of the very finest Egyptian combed cotton yarns, spun and woven by "The Italian Masters of the Loom," dyed and finished by Master Craftsmen. Cantoni Velveteens insure greater wearability because of their deep fast pile, solid colors and lustrous silken finish; woven on

modern looms by old world experts, with more than a century of experience and tradition.


• • •

Sold by the yard in fine stores throughout the country. To give your garments longer wear and more lasting beauty, Cantoni Velveteens are treated with a special spot resistant and water repellent finish... Cantoni Velveteens are truly "Queen of all Cotton Fabrics."

FOUNDED IN 1834



Cotonificio Cantoni • Castellanza, Italy

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The magic lights of diamonds... how sweetly they bespeak a husband's proud devotion, how beautifully they become you. On an anniversary, a birthday, or an occasion to be remembered, a gift of diamond jewelry is the loveliest, most personal of tributes. It will be worn with constant joy...and beyond your generation... for it endlessly reflects your life's rich pattern...its value, too, endures.

Anniversary Gift... a two-carat brilliant cut diamond looks magnificent in a ring or pin. Priced from \$1460 to \$3335, plus tax, at representative jewelers.



million greene photograph - mink by esther dorothy



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the dream fabric of all time, makes a luxurious perfectionist-tailored,
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...with custom-tailor workmanship, elegant details. Brown, navy, grey,
camel, Vicuna, nude...the suit 100.00...jacket 69.95...skirt 35.00.



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REGINA... La Vigna exclusive,
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fabulously soft... Carried to the peak of perfection
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Photo by Milton Greene

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perfection
simply
stated in
purest
cashmere

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Evan-Picone's own wise and wonderful way with a skirt. Sensitive shaped, hand-detailed of cashmere to cherish always. Lined with taffeta. Camel, oxford or medium grey, navy. Your good fortune to find around \$35 — at the fine stores listed below, or write EVAN-PICONE INC., 1407 Broadway, New York

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Spanish Toe

La Patti's new trend of
fashion with pointed femininity...
a highly dramatic basis
for your
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About \$14.

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Only at leading stores. For store nearest you write:
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*free flowing worsted jersey
in the new cardigan look by*

Toni Owen



*Lebanon's luxurious, smooth and supple 100% wool jersey flows fluidly in the talented hands of Toni Owen who shapes it on one superb full skirt...moulds it closely in two figure-tracing cardigans—one buttoned high, the other cut in a deep V. All in black, red, olive, taupe, or grey, sizes 10 to 16. The skirt, **14.95** The cardigans, each **9.95** The belt, **4.95***

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B. Altman & Co., New York.....L. S. Ayres & Co., Indianapolis.....Best's Apparel, Seattle.....Gladdings, Providence.....The Metropolitan Co., Dayton.....John Wanamaker, Philadelphia

LORD & TAYLOR, New York

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RICH'S, Atlanta

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tone poem—a nightdress graceful
as a lily. Of Rogers nylon tricot

in a melody of magnificent new colors. Bodice
of pleating and embroidered Acanthus leaves.

Three shaded tones of net on the scalloped hem

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Slip to match—Pink Parfait with Strawberry

Cream Bodice, Pistachio with Mint Frappe

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Exquisite nylon tricot with luxurious nylon Alençon lace accents. In Petal Pink, Cloud White, Black. \$8.95

Paris-inspired Tulip Slip

underscores the slim new silhouette!



*—and Van Raalte is famous for
gloves and stockings, too!*

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COUTURIER'S CHOICE, made in France . . . for their own Parisian boutiques. Now, America . . . these fabulous knits in familiar, ordinary wools with butter-soft touch in famous Lesur colorings. Hand-detailed, each meticulously shaped to never lose fit. Each with its own Haute Couture touch to add, like jewels, to your own wardrobe.

LEFT: "LIBELLULE", long-sleeved Tulip-pullover. Beige with White, Grey with Blue or Corn with Grey. About 32.50

RIGHT: "VIE ARGENT", striped cardigan. Brown and White, Blue and Grey or Grey and Grey. About 30.00

"ZINNIA", matching solid-color short sleeve sweater. About 17.00

All in sizes 34-40

SAKS FIFTH AVENUE • NEIMAN-MARCUS CO. • MONTALDO'S • HAROLDS, INC.

FOR THE NAME OF THE STORE NEAREST YOU, WRITE KORRIGAN LESUR CORP., 580 FIFTH AVENUE, NEW YORK 36



New Nylon Punctuation

for your pin-slim skirts

SILHOUETTE GAYTEES fit like paint, have the pretty look of satin. They're perfect for the straight and narrow silhouette that points out pretty footwear. Chic as your new, trim suits, your elegant furs, these Nylons are staunchly weather-proof, washable, vulcanized for long wear.

U.S. **Gaytees**[®]
Fashion Over-the-Shoe



UNITED STATES RUBBER COMPANY

ROCKEFELLER CENTER, NEW YORK

COUNTY FAIR

COLOURS are the most colourful of colours in the rich, rollicking spirit of the County Fair. Captured by HANSEN to blend or be bold with the new fall fashions. Four from the collection shown left to right: Peach Preserve, Candied Apple, Gold Medal, Turf Green.

HANSEN

GLOVES

MILWAUKEE 1, WISCONSIN

\$3.00

\$4.00

\$3.50

\$3.00

Suit by Sondheim

NEW!

... a thread of fantasy dream-spun into
the sheerest extravagance

ever known in stockings!

Beautiful Bryans
"Golden Ten 72"

10 denier ~ 72 gauge

And now the golden age of
stocking fashion begins, as
Beautiful Bryans spins a thread
of fantasy...

10 denier nylon...
into the
stocking dream-come-true...
"Golden Ten 72".
Sheerest of the finest!

Drift into this mirage...
this illusion...
this tinted atmosphere.
Sheerest extravagance...
most extravagant beauty
in stockings!
It's the new *aura of luxury*
for legs.

b e a u t i f u l
Bryans

... always a shade ahead!

Blumenfeld Photo

David Evins satin slippers
matched to Beautiful Bryans

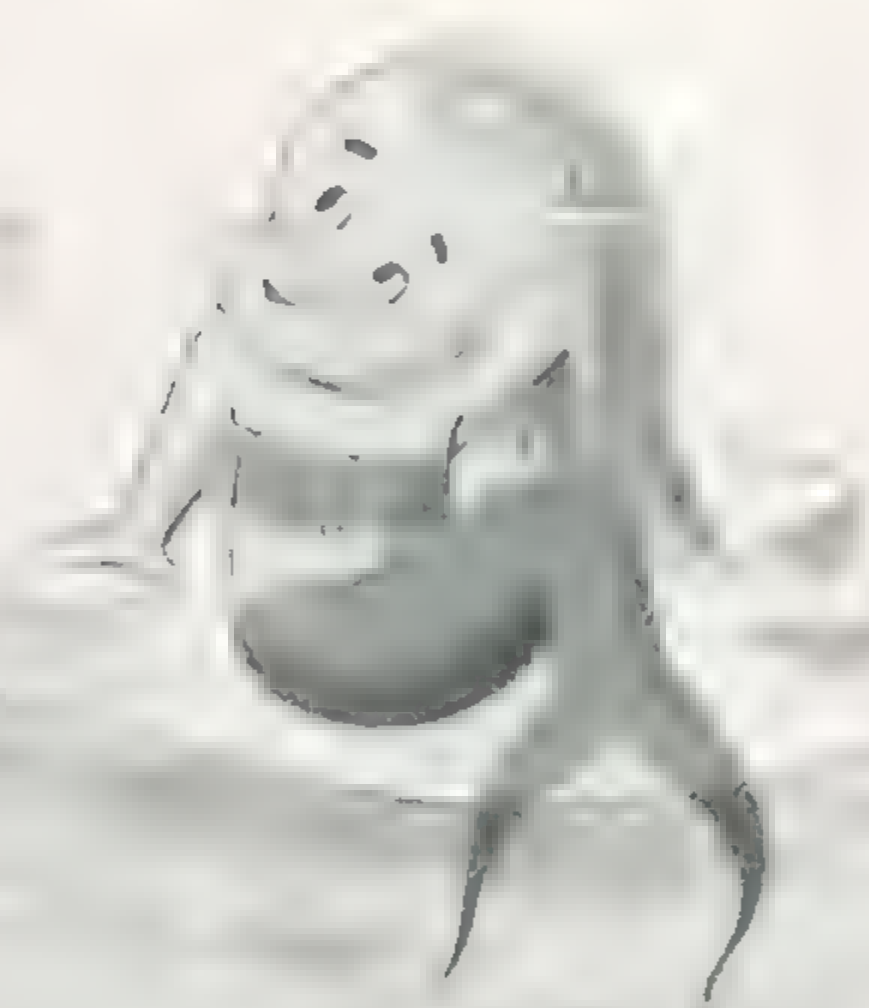
Cartier gold and diamond clip

© 1953 B. B., Inc., Chattanooga, Tenn

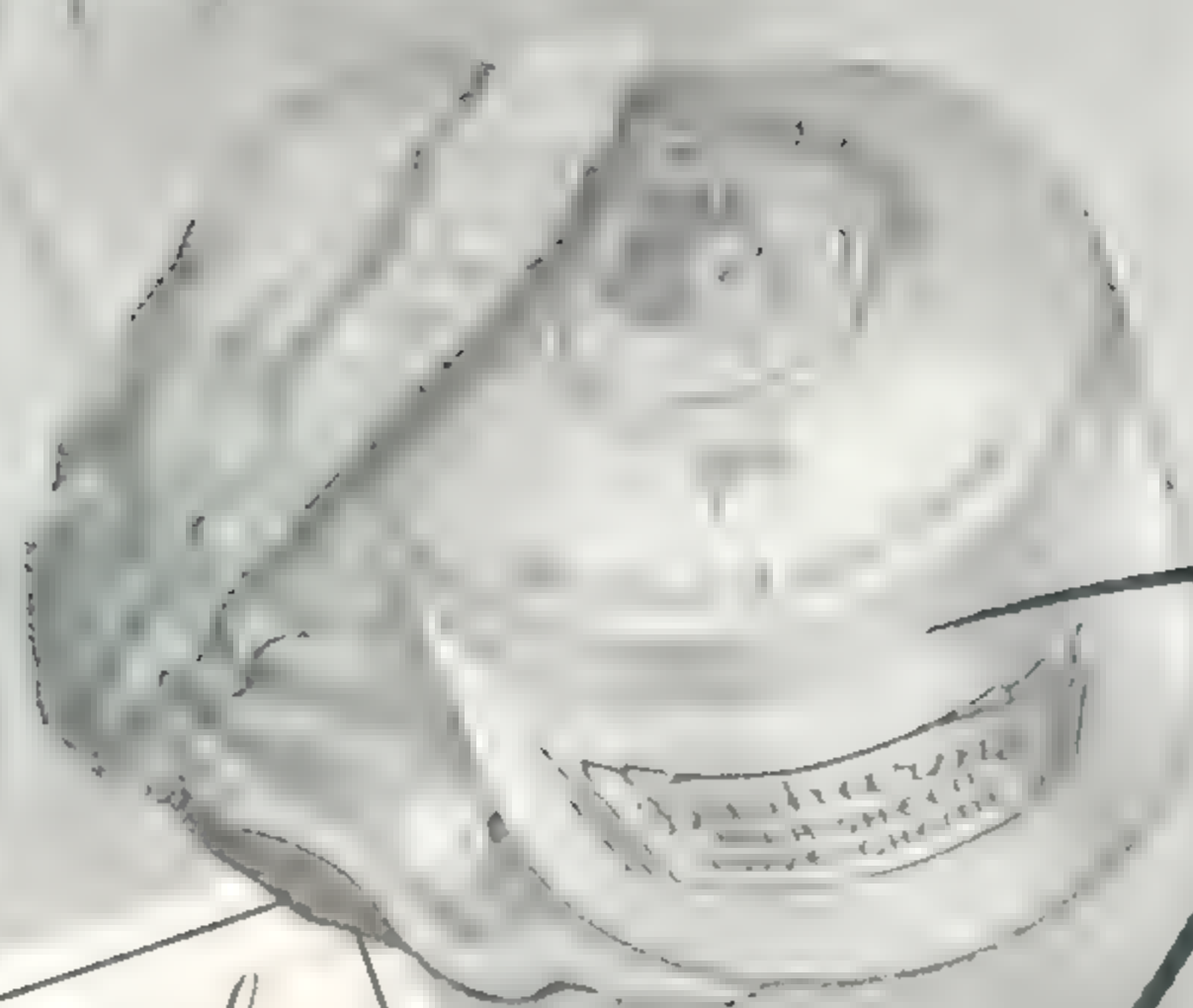


HARRY BERTHOLD
of Berthold Coiffeur, 61 West 55th
Street, New York, styled this flatter-
ingly lovely coiffure . . . correct for
the many occasions and varied ac-
tivities of today's modern woman.

Well groomed women everywhere depend
on regular professional beauty care...



Dusharme imparts a whisper softness, a willing obedience to the hair . . .
crowns every coiffure with the loveliness of the loved. Little wonder that professional
hair stylists use it . . . recommend it for home use between shampoos. Dusharme is
the lanolin hair creme that dresses but does not discolor the hair . . .
the Pearl of Hair Cremes for those who care enough to look their best.



Dusharme
MINNEAPOLIS 15, MINNESOTA

Identify your correct leg fit with Archer's
FITLINE STRIPES.

TRIM 4 stripes for extra thin or thin legs. Foot sizes 6 to 7.

TWEEN 5 stripes for typical or model legs. Foot sizes 8½ to 11.

TAPER 6 stripes for tall or fuller legs. Foot sizes 9½ to 11½.

Presenting Archer's

Intriguing New

Fashion-first colors...

Your hosiery is *fashion*—only when keyed to your costume. Example? Archer's intriguing new "Fashion-First Colors"! Every one created to accessorize certain of the season's topmost ready-to-wear shades...

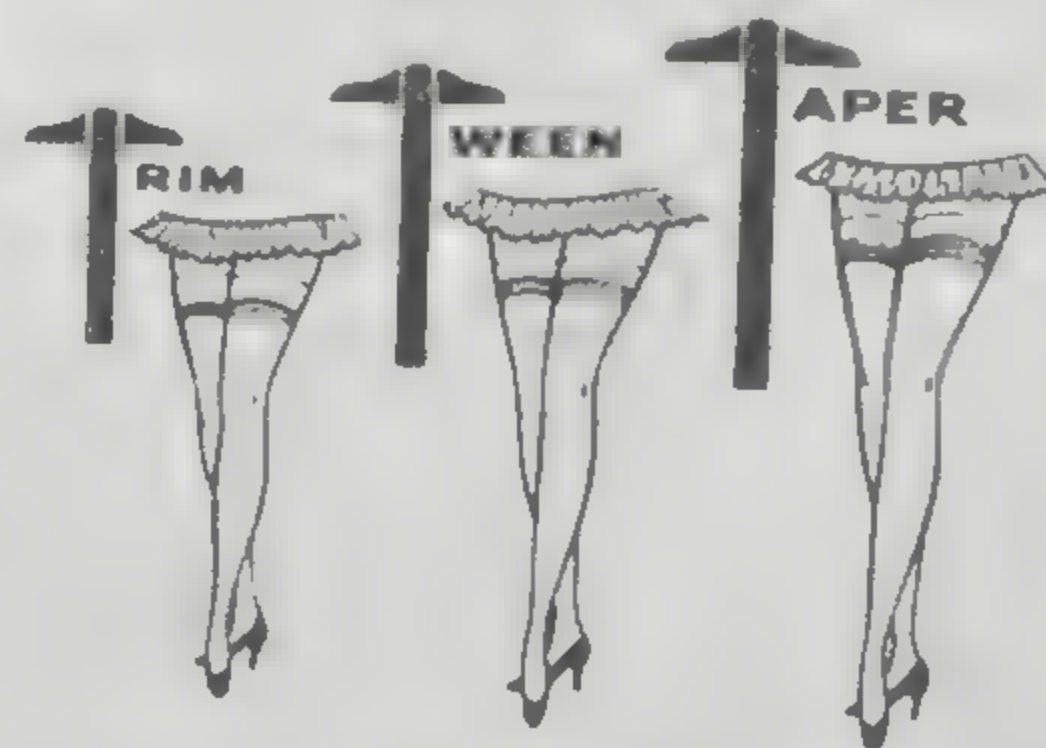
to be the final, flattering touch that unifies your whole costume. Complement your costume with

"Premier Tan", "Designer Taupe", "Show Beige",
"Blush Accent", "Polished Grey".

Archer

knitted-to-proportion stockings for lovely women

It's so easy to check fit with
Archer's famous **FITLINE®**



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Of exclusive "Cuddlesuede" . . . a superb rayon challis . . . incredibly soft, warm, tubbable, pre-shrunk.

Peignoir gown with floral motif on white, pink, blue, or maize grounds. Sizes 34 to 40. About \$7.

Fitted gown wearable as housecoat too! . . . violet sprays on pink, blue, or white grounds.

Sizes 32 to 40. About \$7. Both with patented free-action Syl-O-Sleeve.

Available at these and other fine stores near you . . .

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Dallas, Texas Sanger's
Dayton, Ohio The Rike-Kumler Company
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Houston, Texas Foley's

Los Angeles, California Bullock's Westwood
Milwaukee, Wisconsin Boston Store
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Oklahoma City, Oklahoma Halliburton's
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Philadelphia, Pa. Strawbridge & Clothier
Pittsburgh, Pa. Joseph Horne Co.
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M. C. SCHRANK CO., 437 Fifth Ave., New York 1, N. Y. • Makers of • Syl-O-Jamas • Syl-O-Gowns • Syl-O-Slips • Fashion Stride Slips

David
Levine



In pure silk petit point. About \$95.

AT SAKS FIFTH AVENUE, ALL STORES • SAKOWITZ BROS., HOUSTON • STIX, BAER AND FULLER CO., ST. LOUIS
OR FOR THE STORE IN YOUR CITY, WRITE DAVID LEVINE CO., 530 SEVENTH AVENUE, NEW YORK CITY

SHERBROOKE

ALL-WEATHER FASHIONS



The Modern Classic . . . changed . . . yet changeless in its wonderful wearability.

Back tabs capture new softness, a velveteen collar is echoed at the cuffs. Miliun lining takes it from Fall into Winter.

Fine rayon flannel, Cravenetted of course. Pepper grey with black velveteen, nutmeg, huckleberry blue,

or ripe plum with matching velveteen. Sizes 8 to 18. \$35.00 including matching jockey cap.

Best & Co., New York, N. Y.

Hutzler Brothers, Baltimore, Md.

Marshall Field & Co., Chicago, Ill.

Mabley & Carew Co., Cincinnati, Ohio

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J. L. Hudson Co., Detroit, Mich.

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Best's Apparel, Inc., Seattle, Wash.

Woodward & Lothrop, Washington, D. C.

At these fine stores or write: Sherman Bros., 205 West 39th St., New York 18, N. Y.

**"TELL ME
Dr. LASZLO...**

*why
can't I use
your
beauty
preparations?"*

In the last year at least three hundred women asked me this, when I insisted they return their Laszlo preparations. That was because they would not use them properly. If I said to leave Highly Active pHelityl on their skins 15 minutes, they decided 30 would be better. If I said apply only so much, they covered their faces with it. Their attitude was "I know my skin better than he does."

Few women really know their skins. They believe or they have been told they have a "dry" or "oily" skin. But this is over-simplified, for no two skins are ever exactly alike. Therefore it cannot be said simply that "yours is dry," or "yours is oily"...and let it go at that.

Twenty-six years of study support the Laszlo principles of complexion care . . . years in which my preparations were formulated and their methods of use perfected, step by step. And because these methods have proven themselves over years of extensive use, I want women to benefit from them. That is why I cannot condone a woman wasting the best years of her life experimenting with her own skin.

Today, fortunately, more and more women realize there are no miracles or short-cuts to true complexion beauty...women who will look to my specialized knowledge for help. With this in mind, I answer here a few of the questions so frequently asked of me at the Institute.

"Can I remove the lines and wrinkles in my face?" No. But adequate care can minimize their effect and arrest their development.

"I have a good complexion. What can you do for me?" You are very fortunate. But remember, everybody was born with a perfect skin. The important thing is to *keep* a good complexion. That is now possible with the proper preparations and conscientious care.

"Can one's pores be 'refined,' or reduced in size?" What are thought to be pores are really hair follicle openings and no cosmetic can change their size. But when the surface of the skin is smoothed and softened they are usually less noticeable.

"For 10 years I've tried everything to help my complexion, without success. What can I do?" I am afraid you have lost 10 valuable years in hit and miss experiments. If you had known and used the method of beauty care indicated by your ever-changing skin condition, you probably would look 10 years younger today.

"Will your preparations help a blemished skin?" Certainly, but not overnight. This is a difficulty that requires intelligence and patience to solve. But a little attention every day adds up to a lot of helpful care in a few months.

"Is it good to squeeze blackheads and pimples?" Definitely not. Actually it is dangerous because this not only aggravates the condition but may result in facial "pits" and scars that can disfigure the face forever.

"Will my daughter's blemishes disappear when she marries?" No. If a bad adolescent skin is not taken proper care of the problem may persist even when a girl becomes a wife and mother . . . or grandmother, for that matter.

"Are the Laszlo preparations medicated?" No, they are not. They are, however, chemically active formulations. But they must be used in exact combinations or sequences—and in a specific way—to accomplish their purpose.

"How can a store salesperson analyze my skin scientifically?" My store representatives do not analyze your skin. But, by your answers to a series of my specific questions they ask, your individual complexion condition is exactly determined. Go to two—or three Laszlo stores and you will get identical recommendations.

Erno Laszlo



DR. ERNO LASZLO: Graduate the Royal Hungarian Elisabeth University of Medical Sciences, and founder of The Erno Laszlo Institute, Fifth Ave., New York.

How You Can Benefit by the Laszlo Beauty Services

Until a few months ago the remarkable beauty methods and preparations of Dr. Erno Laszlo were available only on private consultation to a restricted clientele, including such prominent women as the Duchess of Windsor, Greta Garbo and Lily Pons.

Now . . . you can benefit by the same scientific knowledge, the same precise skin analysis, the same individually charted beauty routine . . . and the same beauty preparations that Dr. Laszlo's private clients enjoyed. What is more, your entire home beauty program will have the same continued supervision of Dr. Laszlo and his Institute staff.

At only a very few leading stores in our larger cities, one of Dr. Laszlo's trained representatives can tell you how, at a cost ranging from \$20.25 to \$50 plus tax (depending upon your skin condition) you can be one of the few to have the same fabulous complexion care that has been so successful for so many world famous women.

For the name of your nearest Laszlo store representative, write:

THE ERNO LASZLO COMPANY, 665 FIFTH AVENUE, N. Y. 22, N. Y.

Security
Jersey



#1451 Tweedy worsted jersey by Security. \$25.00

HENRY ROSENFELD

Australia, Brazil, Canada, England, Italy, South Africa as well as fine stores in the U.S.A.

Minx Modes

Suave sheath dress in

100% wool jersey

with cover-up jacket

in cotton and rayon faille,

a Burlington Fabric

glittered with gold.

Black, honey-beige, red.

Sizes 7 to 15, \$30.00

Same smart style in tall sizes, 9 to 17, too.

Ok'ed by the Minx Modes Board of Review

At 2500 Fine Stores
Including the following:

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Adams, Mass.	Schwartz's Bay State
Anaheim, Calif.	Black's
Anderson, Ind.	Roth's Smart Apparel
Arkansas City, Kan.	Lane's
Atlanta, Ga.	Davison's
Austin, Minn.	Marvin's
Baltimore, Md.	Stewart's
Baton Rouge, La.	Dalton's
Beaumont, Texas	The White House
Bellefonte, Ill.	Peckin's
Bowling Green, Ky.	Martin's
Brooklyn, N. Y.	Abraham & Strauss
Butte, Mont.	Burr's
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Charlotte, N. C.	Balk Bros. Co.
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Cincinnati, O.	The H & S Fogue Co.
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Jeanette, Pa.	Ratner's
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Milwaukee, Wis.	The Unity
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New Haven, Conn.	Lo Jo Shoppe
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	Barney, Inc.
St. Louis, Mo.	Tall Styles, Inc.
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Spokane, Wash.	Saven's
Steubenville, Ohio	Reiner's
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Judy 'n' Jill



Table-for-two suit in Merrimac
velveteen with flaring jacket
and need-slim skirt. Striped
taffeta lining to match weskit.
\$15.95-\$29.95

LORD & TAYLOR, Young New Yorker Shop; New York, Westchester, Manhasset, Millburn, West Hartford • **MONTALDO STORES** • **BRAMSON'S**, Chicago, Oak Park, Evanston, Ill. • **HENRY HARRIS**, Cincinnati, Ohio • **DAYTON COMPANY**, Minneapolis, Minn. • **FREDLEY'S**, Boston, Mass. • **KREEGER'S**, New Orleans, La. • **WANAMAKER'S**, Philadelphia, Pa. • **MEIER and FRANK**, Portland, Ore. • **SMARTWEAR**, Roanoke, Va. • **FLAH and CO.**, Syracuse, N. Y. • **WOODWARD and LOTHROP**, Washington, D. C. For additional stores in other cities write: **HORWITZ AND DUBERMAN, INC.**, 498 Seventh Avenue, New York 18, N. Y.

the B.H.Wragge

look for Fall 1953

SHIRTS AND SKIRTS shaped for contemporary living. *Left.* Pure silk broadcloth shirt with unique button-flap pocket and polished wooden buttons. \$16.95. With it, wool flannel skirt with button-flap pocket that mimics the one on the shirt. \$22.95. *Center.* Handsome shirt of warm-toned silk shantwill. \$17.95. With it, wool flannel skirt with a smart wrap-waist belt. \$25.00. *Right.* Worsted knit blouse with new high shaped neck. \$16.95. To wear with it, easy-flowing Birch tweed skirt in black and white with a calf belt where you can see it, an elastic one where you can't. \$29.95. **BONWIT TELLER**, New York, and most fine stores throughout the country.



oh...the luxury of your

 *Q'llama*

CUDDLE COAT

Q'LLAMA IS LOOMED EXPRESSLY
FOR US BY WARREN OF STAFFORD

PERFECTLY PROPORTIONED TO YOUR 5 FT. 4 AND UNDER FIGURE. THE COLORS ARE FASHION'S NEWEST LIGHTS AND DARKS. WITH MILIUM LINING FOR WARMTH WITHOUT WEIGHT. SIZES 6 TO 18. ABOUT \$80. FOR THE STORE NEAREST YOU WRITE: DEPT: V-1. PETITE MISS CO., 500 SEVENTH AVE., N. Y. C.





CENTER OF FASHION FOR FALL

Turn any direction...Buttons by B·G·E Originales are the center of attraction. They've a distinguished claim to fashion and lend significance to all the costumes you sew. See them at your favorite Button Counter.

B·G·E

*Originales** **BUTTONS—BUCKLES**

*T. M. REG.

SUIT BY MONTE-SANO & PRUZAN

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Feather-textured tweed of
Cohama orlon-acetate-rayon . . .
buttoned to it, a cresting
of freshest white faille imaginable!
Charcoal, wood brown, ember-glow.
Sizes 12 to 20; 12½ to 22½.
About \$20.

At these and other fine stores everywhere:

New York, **B. ALTMAN & CO.**
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Los Angeles, J. W. Robinson Co.
Memphis, B. Lowenstein & Bros., Inc.
Miami, Burdine's, Inc.
Newark, Hahne & Co.
New Orleans, Maison Blanche Co.
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the dress
that DOES
things
for you!



Queen Make

FABRIC: *Stroock's delicious soufflé wool* COLLAR: *bandana to tie to your taste* PUNCH-LINE: *slick cordovan belt. About \$75.*



Claire McCardell

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JUNK JEWELRY

Townley Frocks, 550 Seventh Avenue, New York



arthur

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The short jacket suit with the "away from the throat" look. In a fine Forstmann fabric. Arthur Jablow, Inc., 530 Seventh Avenue, New York 18, N. Y.
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The skirt with the wonderful waistband !

The beautiful cut and hang of men's Daks trousers . . . translated into the feminine by Simpson. Same unique waistband, same smart slant pockets. Freedom itself for walking and golf is this 'trouser pleat' version. Or with inverted pleats back and front, the perfect all-round skirt. For town, there's a slimline style and other attractive models. In superb Daks flannels, worsteds, tweeds, gaberdines, and clan tartans.

DAKS[®]
Skirts

At America's finest stores, write: Simpson Imports, Inc. 9 East 37 Street, New York 16, N. Y.

THE LADY CHOOSES

Faultless grooming and serene confidence... these mark her as a woman of unerring taste and unquestioned judgment. Whether it's horsemanship or hospitality, hers is a flair for fashion! unmistakably correct. Quite naturally, for the finest in refreshment... in the lounge of the Hunt Club or the inviting atmosphere of her home... the lady chooses MILLER HIGH LIFE... *the Champagne of Bottle Beer.* Golden and gleaming in its distinguished, crystal-clear bottle, MILLER HIGH LIFE merits her exacting choice... for quality is always in good taste... good taste is always in MILLER HIGH LIFE.

Riding clothes - Saks Fifth Avenue

Tack and drinking glasses - Knoud

Table - Waldron Associates

Picnic basket - Mark Cross

The Champagne of Bottle Beer By Miller

Photography - Leslie Gill

Miller
HIGH LIFE



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the most desired of all permanents *Helene Curtis*

PROFESSIONAL PERMANENTS

Have you heard about the most exciting *new* permanent in years? Ask your beautician about miraculous Tempo, new lanolin-laden Helene Curtis oil conditioning permanent!

Given by a revolutionary method...extra comfortable and quicker for you. Produces fabulous, fairy-soft waves—more radiant, deeper—and oh so much longer lasting.

Obtainable only in beauty salons . . . make an appointment today.

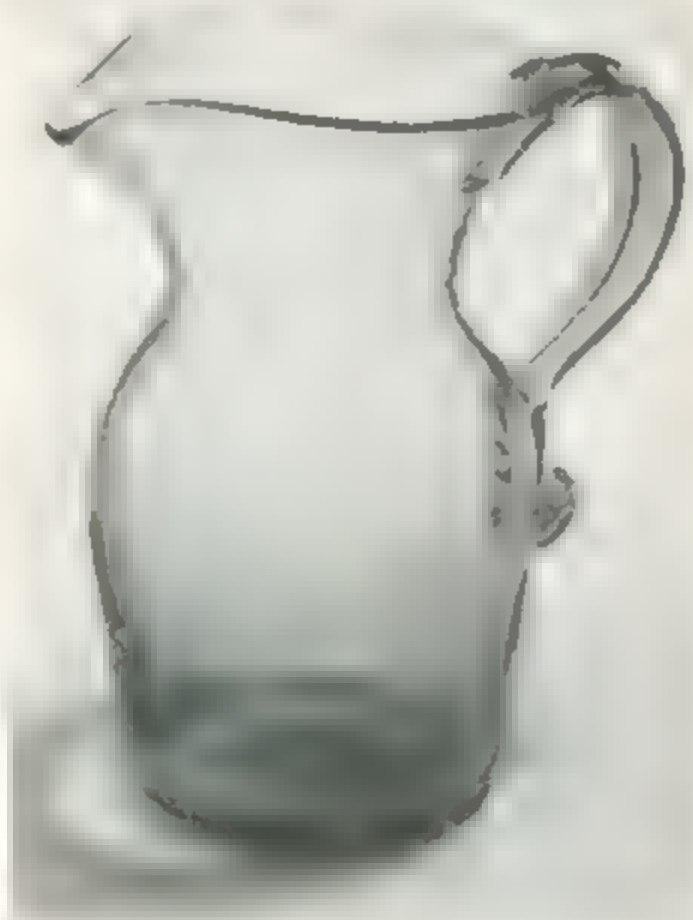
A whirl of luxury... reversible greatcoat in NORWEGIAN BLUE FOX... new fashion furore

Maximilian
New York



Holt, Rensfrew & Co. Ltd.
CANADA

**This Exquisite Early American
GLASS PITCHER**



from a treasured
Stiegel Original

\$10.00 Postpaid

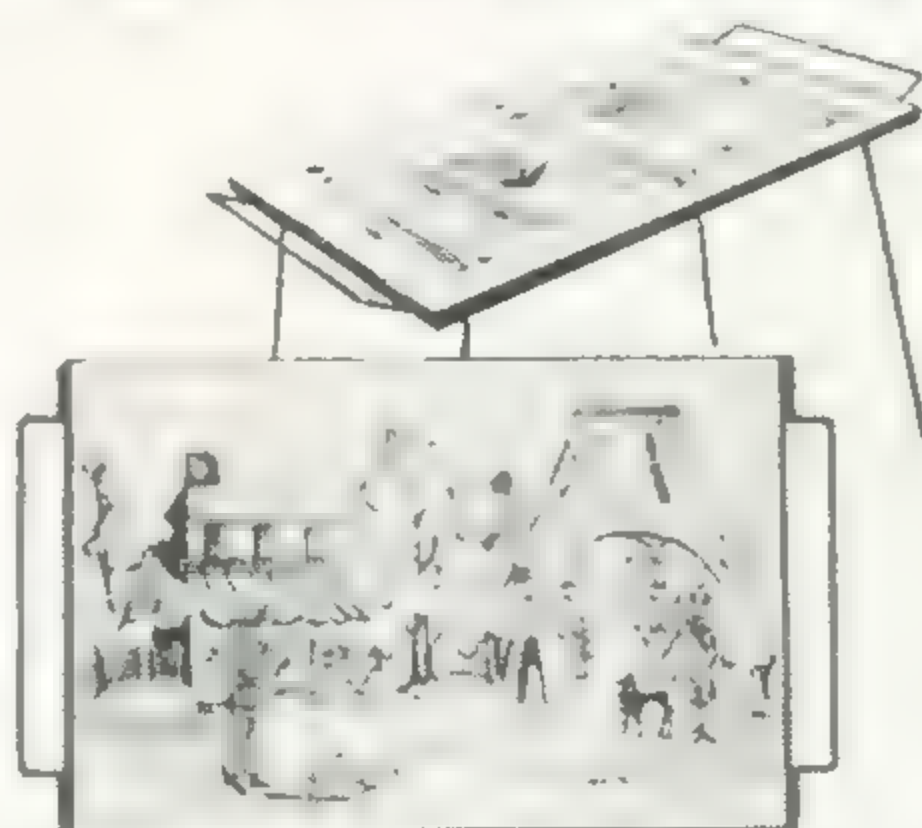
Check or Money Order

Truly a Collector's item carefully reproduced by the famous Blenko craftsmen... An heirloom of tomorrow. In Sea Green, Amethyst, Amber, Skyblue, Turquoise and Crystal. Height 8 1/2" 1 1/2 qts. capacity. Unconditionally guaranteed.

Early American Pitchers

Box 138, Wadesboro, N. C.

**Hand-Painted
TILE TOPPED TABLES**



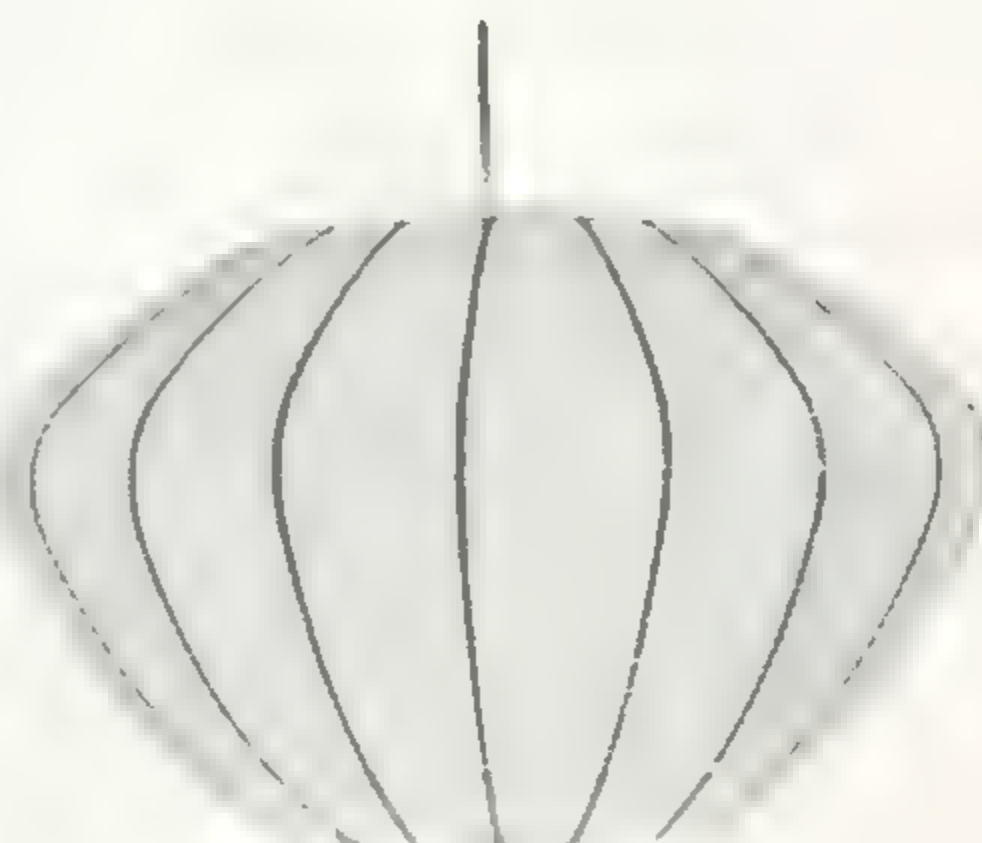
For the individualist... colorful tile table top and tray combination. Beautiful hand-painted tiles, each signed by the artist make an unusual removable tray top for this smart black iron table. Gay colors are permanent and tiles are alcohol and heat-resistant. Tile scenes are easily removable. Table will not rust or chip. Is 17" high, 12 1/2" wide and 20" long. Legs screw out and table becomes a tray with one-inch rubber tipped legs. Choice of "Jamaican Black Magic" in 3 colors or "Paris Street Scene" in 6 colors. Table and either scene, \$17.50. Table and both scenes for quick changes \$27.50, postpaid. No C.O.D.'s, please.

CERAMICS BY JENSEN

28332 Victory Walk, Laguna Beach, Calif.

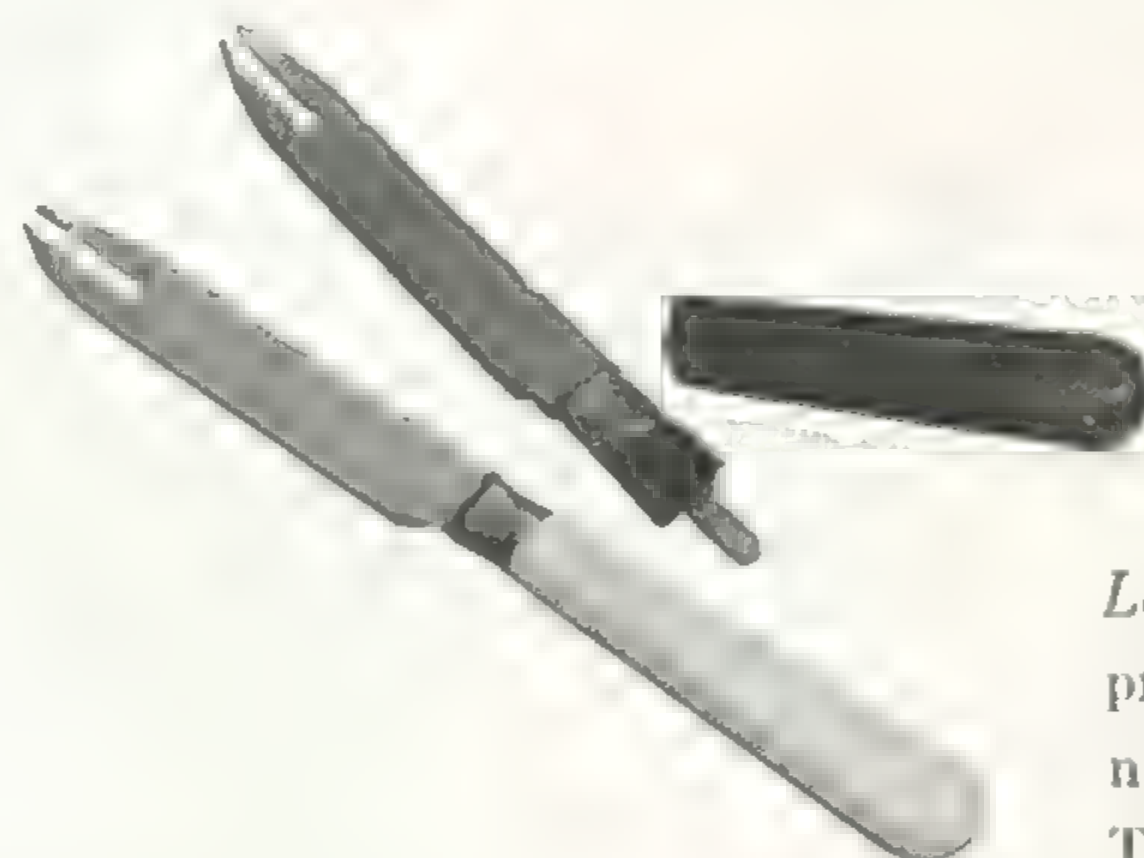


SHOP

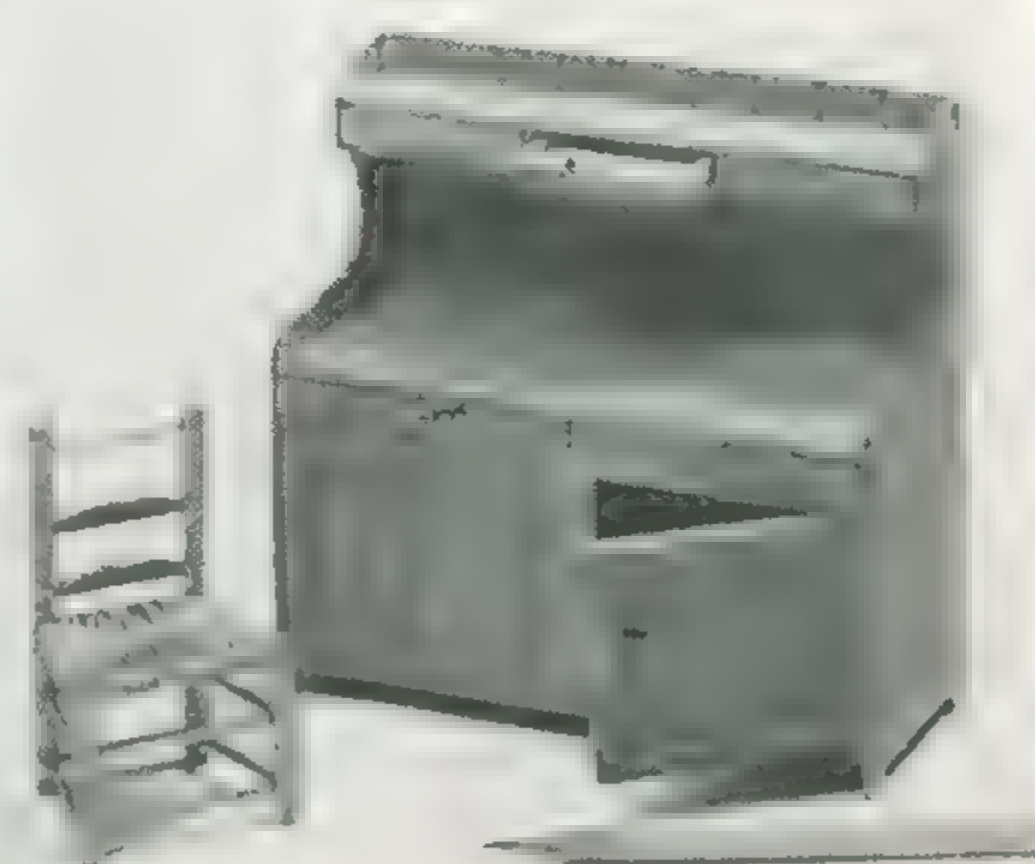


Left: Bright spot—this bubble lamp which hangs from the ceiling and diffuses cheerful wattage. The white shade looks like fabric but actually it's a washable, strong plastic. \$11.95, ppd. Eighth St. Lamp Shop, 15 West 8th St.

Right: Contemporary cruets of white porcelain, stoppered with brown stained wood. 7" tall, \$5 a pair, ppd. Salt and pepper shakers to match, \$3 a pair, ppd. Penthouse Gallery, 15 West 55th Street.



Left: Just a sample of the precise repair work done by nimble fingers at Hess Repairs. They also mend broken china or resilver a mirror. They repair everything except furniture and machinery. Hess Repairs, 168 E. 33rd St.



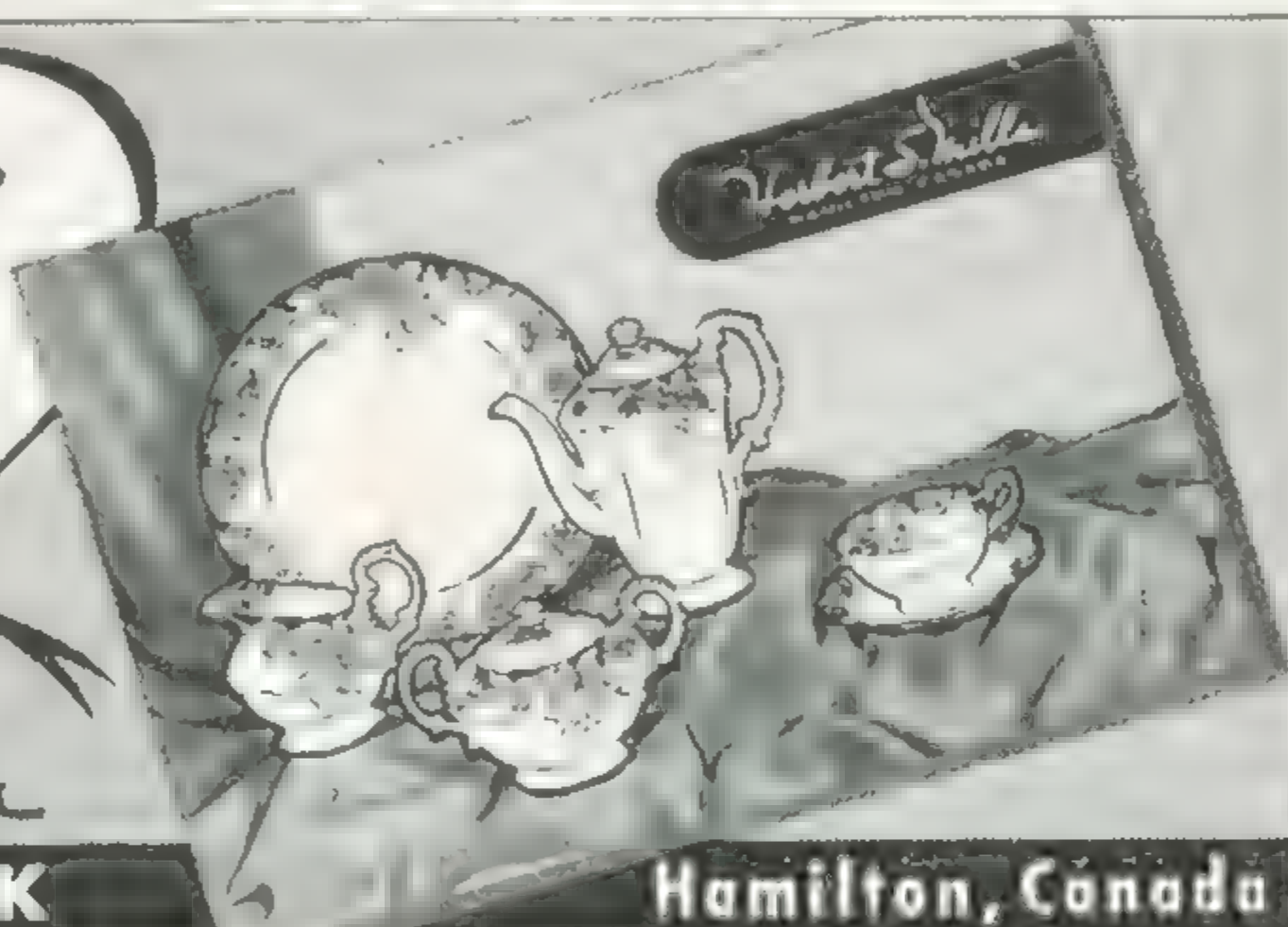
Left: You could furnish a house (a very small one) from this vast collection of miniatures, all scaled 1" to 1'. Here, a rush-bottom Pilgrim chair, \$3, and a cherry-wood sideboard, \$8. Cranford Miniatures, Lagrangeville, N. Y.

Coming best-seller: *House & Garden's Complete Guide to Interior Decoration*, to put next to *Vogue's Book of Etiquette* on your handiest bookshelf. The Guide will be published next October 23... a nice thought for Christmas presents (and if you order it before the publication date, it costs \$8.50 instead of \$10, the regular price). The Guide is large (320 pages) and handsome (with 94 full-colour pages) and hard-bound for permanency. It includes the best from *House & Garden*: all sorts of how-to-dos (slip covers, café curtains, even floors) as well as articles about period furniture—the present period included. Order from Vogue, Greenwich, Connecticut.

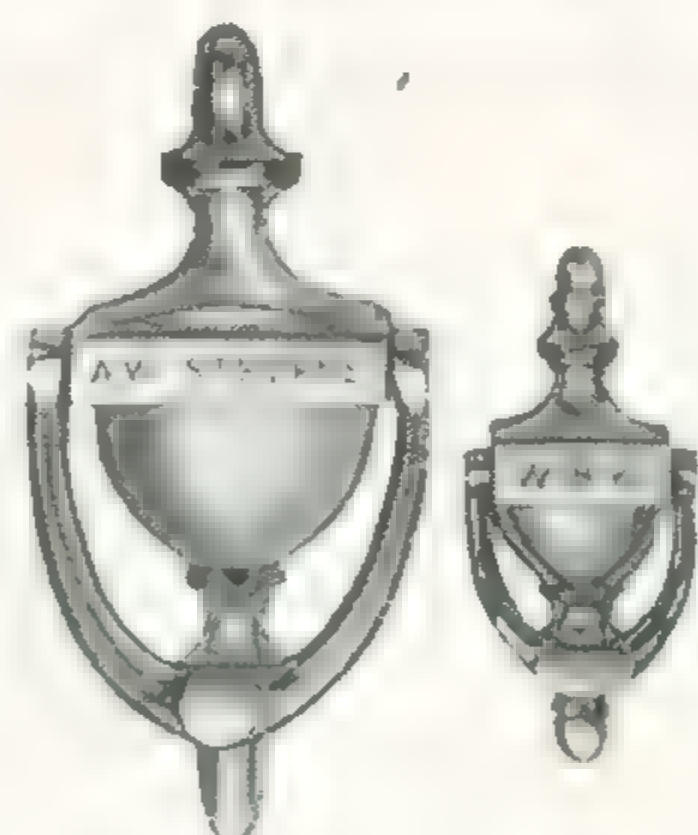
**Dinnerware
Booklet
FREE!**

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HOUND

... domestic data

Right: Step One toward an uncluttered life is a cigarette lighter which will run for a year on one fueling. This Evans jug is made of bone china in white, grey, cobalt blue or emerald green, \$15. Hoagland's, 49 W. Putnam Ave., Greenwich, Conn.



Left: A hand-knitted sweater deserves the best care you can give it. Here is a new soap that washes woollens in cold water. (A cold rinse is required, too.) A round pound tin is \$1.50. Alice Maynard, 558 Madison Ave.



Right: A happy balance in the hand and a sterling asset to your desk: a silver ruler and paper cutter—something very new. \$16.50 inc. tax, ppd. Nelmor Jewelers, 897 Bergen Ave., Jersey City, N. J.



Right: This new cream, applied before you start your fall chores, will protect your hands from roughness and it eschews grease. 4 oz., ppd., \$1. Prolif, Box 7, Staten Island 10, New York.



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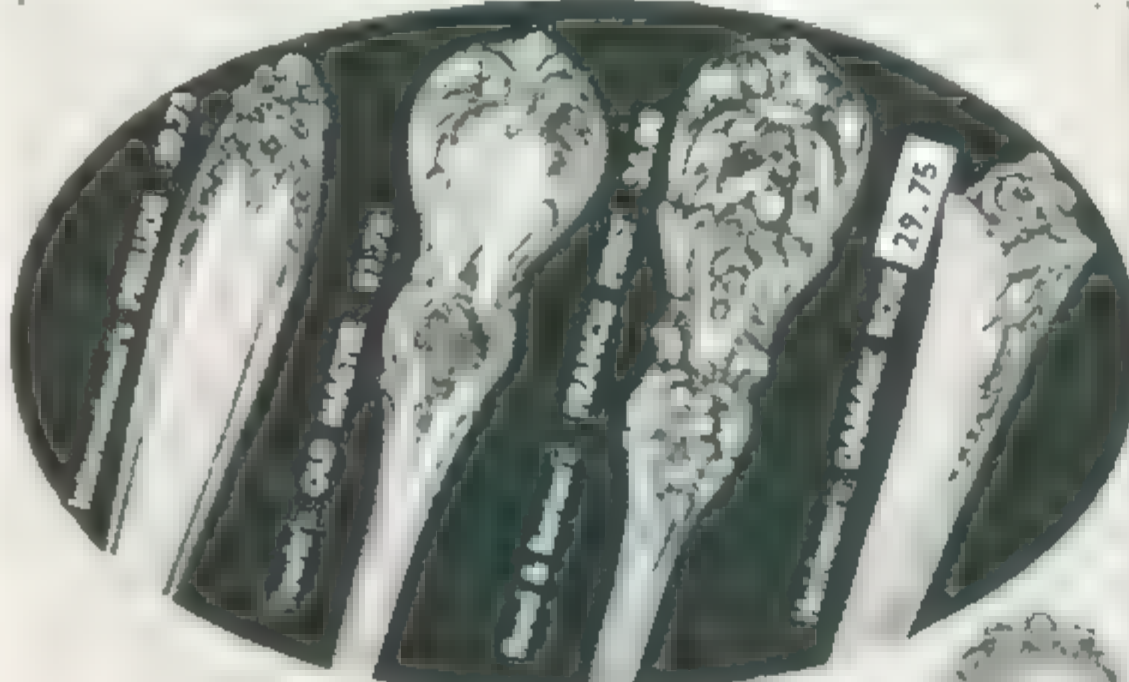
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SHOP HOUND

...follows the men



Left: Hand-loomed Shetland is the basis of sports jackets such as this. Ordered with a Selective Fitted Label, they cost \$75; fully custom tailored, \$115.
Arthur M. Rosenberg,
1014 Chapel St.,
New Haven, Conn.

Right: A staunch shoe for country and/or campus is an albion grain one-piece blucher. Sizes 6 to 12, widths A to E. \$23.
Barrie Ltd., 260 York St.,
New Haven, Conn.



Left: Two good ideas at once: a humidifier for cigarettes, and for king-cigarettes at that (125 of them). This glass jar—called Conditionaire—keeps out the humidity by means of moisture-absorbing crystals in the stopper. \$12.
MM Company, 400 Park Avenue.

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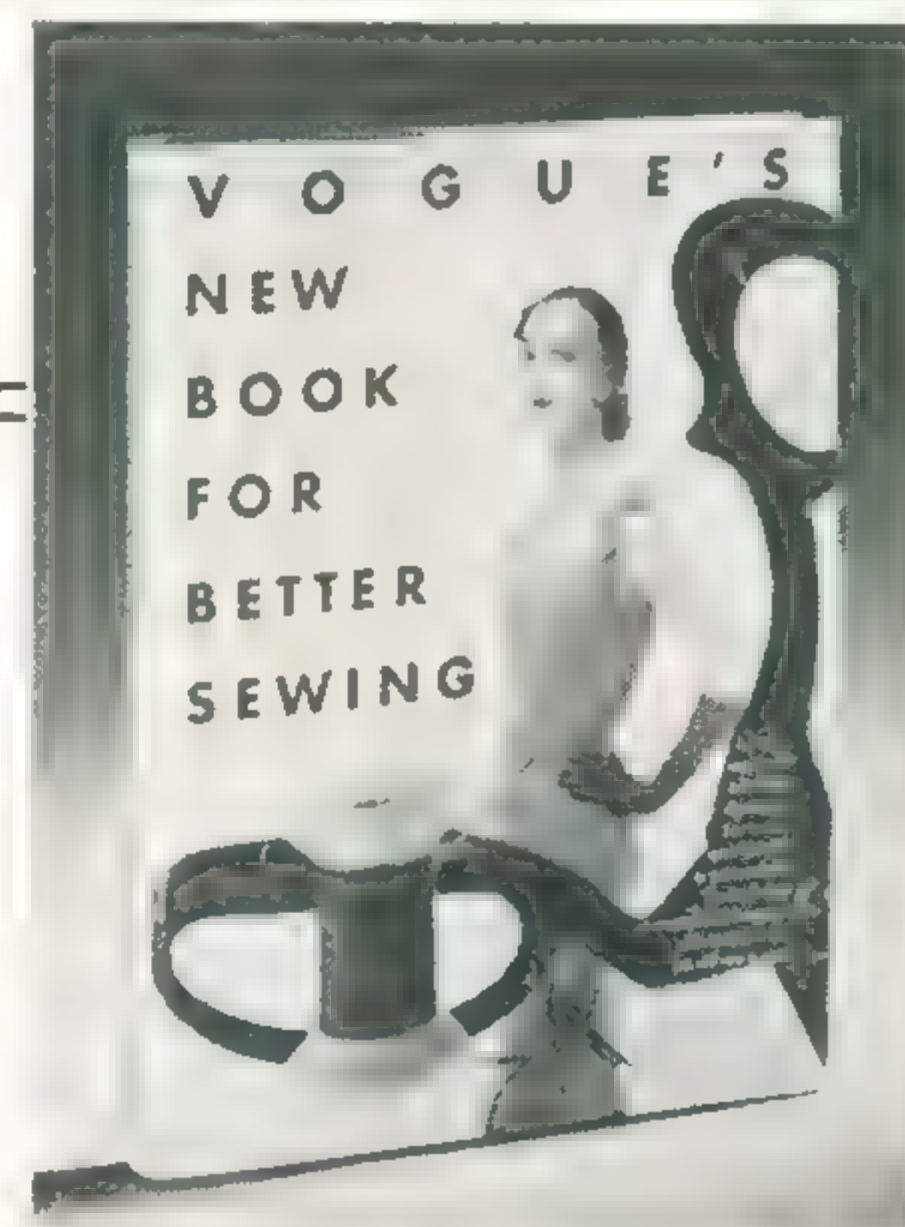
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Vogue, Dept. V-91, Greenwich, Conn.



SHOP HOUND

...September data



Left: The end result of what could be an autumn project: a knitted dress, like this. A kit containing everything—needles, bouclé yarn, hooks and eyes, pattern—can be ordered by size (add skirt length and waist measure), \$45. Susan Levrant, 108 W. 57th St.

Right: Skin beauty by mail. First, Madame Rozsi Pogany sends you a skin-type chart by which she analyzes your complexion's needs. Then you follow a regimen of treatments prescribed. \$5 plus tax. 1 East 53rd St.



Left: A silken noose from Italy. Black woven woollen patterns on crisp taffeta in Venetian shades of green, red, mulberry, amethyst, lime, Sienna brown. \$7.95. E. Braun & Co., 1 E. 57th St.



MIEHLMANN

Right: The basis of a willowy line is an all-in-one... no ifs, ands, or bulges. (You may even be tempted to wear this one on the outside—it's embroidered marquisette in front and nylon power net in back.) Custom made by Miss Hilbrun, 14 West 58th Street.

One stumbling block in the path of a new autumn permanent wave is the problem of sun-dried hair. A pleasant solution is the system called TEPIDAIRE, at Berthold's, 61 West 55th St. This is the procedure: your hair is divided into sections which are wound around extra-big rollers. These are covered with asbestos pads, then only a light heat is applied. The result is a strong wave that is especially beneficial to bleached hair or baby-fine hair that needs extra body. (It's asbestos that makes the difference.) At Berthold's you will also find specialists in the Harper method—one well-spent morning could mean the end of summer shagginess.

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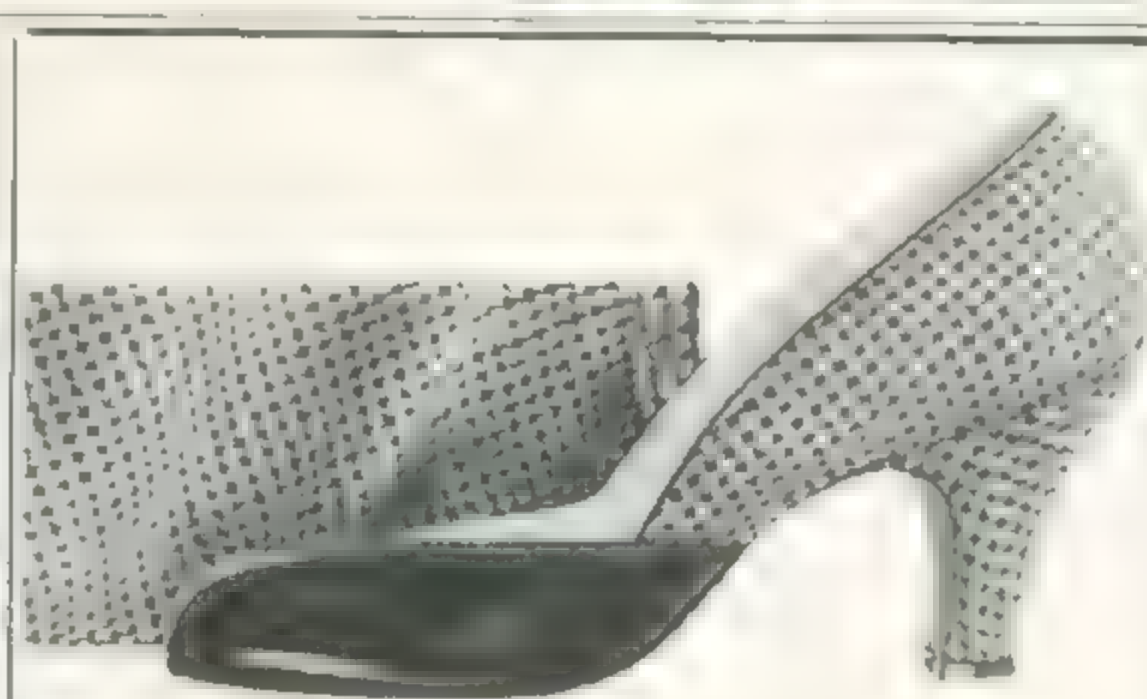
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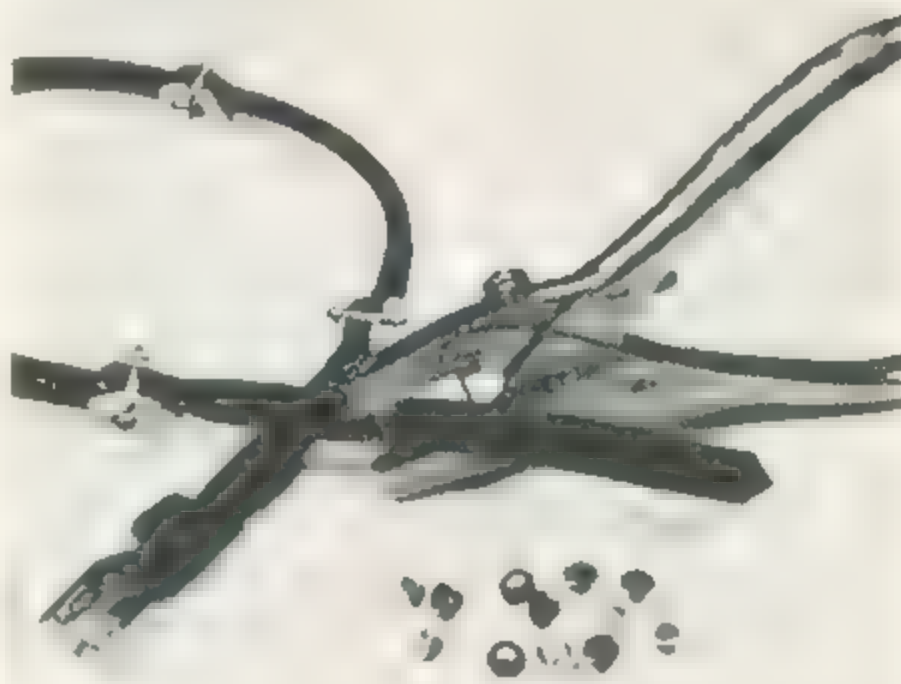
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SHOP HOUND

...September data



Left: Pliers for a sewing table? These punch a hole in a belt and set in metal eyelets, all in one operation.

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Left: The high polish of an English cavalry boot—that's the shining virtue of these leather moccasins. (And they are hand-sewn.) Sizes 3 1/2 to 10, widths AAA to C. The colours are antique red, black, or brown. \$9.95.

Fellman Ltd., 41 West 43 St.



MIEHLMANN

Left: A circle of fake pearls to dangle prettily (and noiselessly) from your wrist. On the gilded chain, both natural- and gunmetal-coloured pearls, as big as moth balls.

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Left: Mules with little slivers of heels are a new (and flattering) idea to wear at home. These are made of suède, with a fringe, and the heels are of black patent leather. By Capezio. \$12.95 plus 25c postage. French Boot Shop, 541 Main St., New Rochelle, N. Y.

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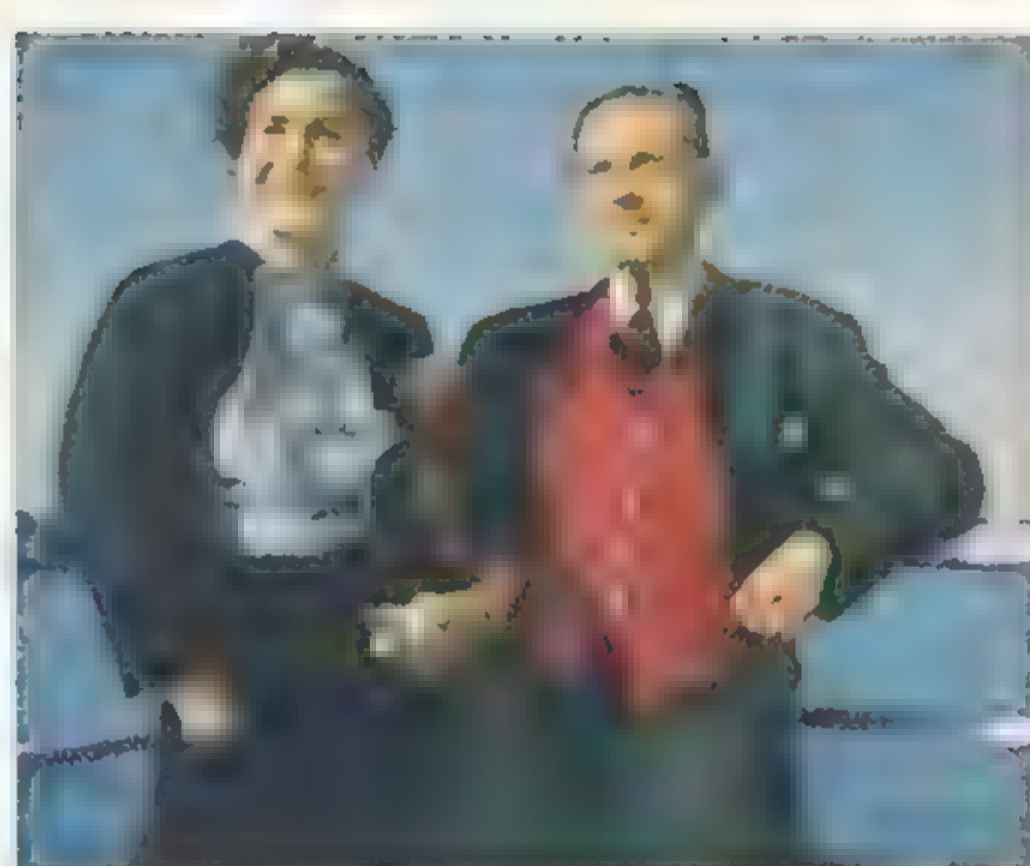
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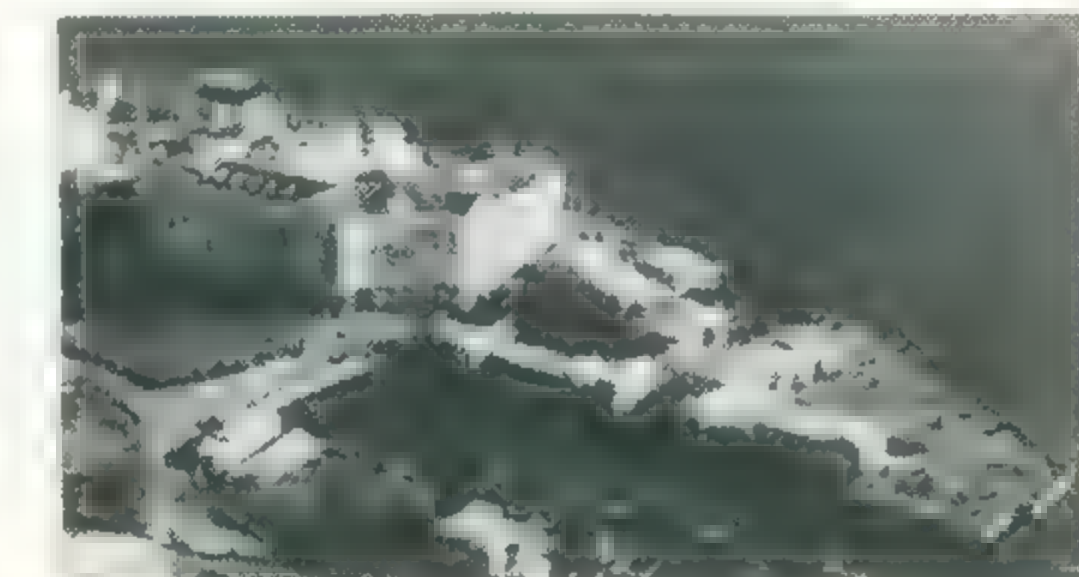


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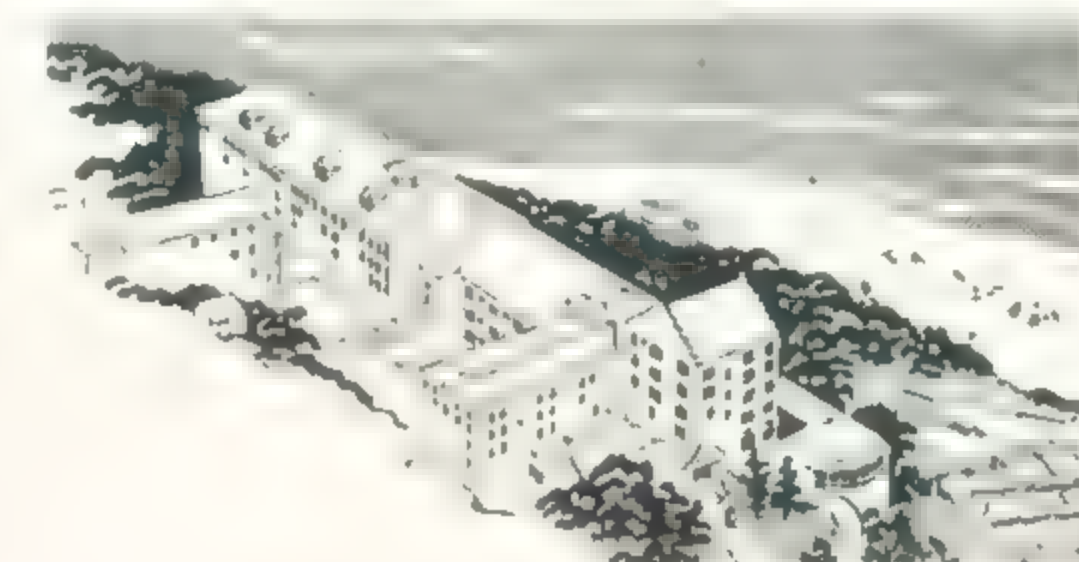
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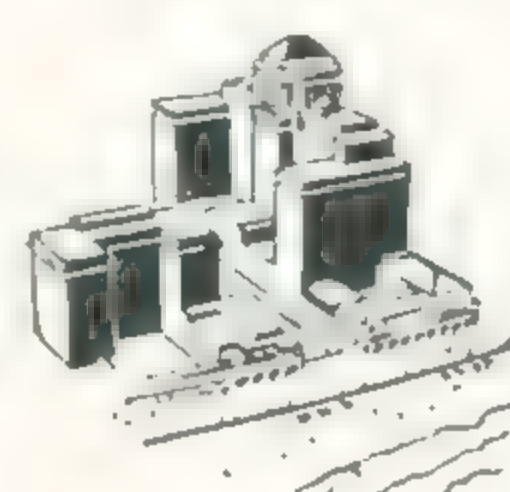
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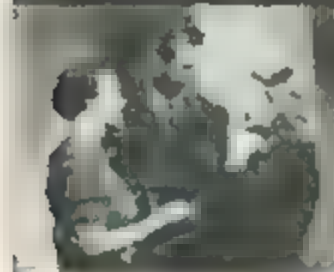
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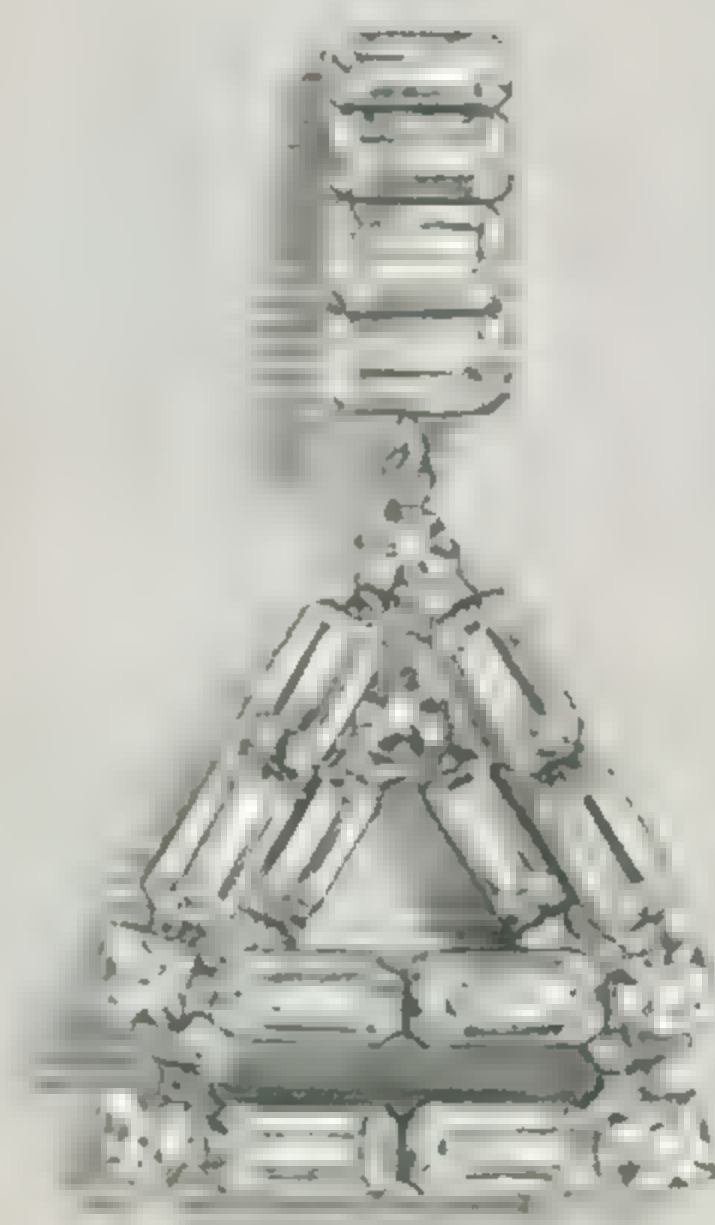
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VANITY FAIR

New York

Paris

London

I. S. V.-PATCÉVITCH, *Publisher*

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COVER: New directions in fashion (see page 154)—the willowy-waisted suit, the brilliant hat. The suit, under \$200, by Ben Zuckerman in taupe wool and velvet; hat by Jacques Fath: Henri Bendel. Suit, also at Garfinckel's; Hudson's; Neiman-Marcus; I. Magnin. Gold-and-diamond jewels: Van Cleef & Arpels. Match for the hat, Bendel's "✓Dawn" lipstick.

SEPTEMBER 1, 1953

PARIS FASHIONS

The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted models—reproductions forbidden." Of course, this does not apply to shops and makers who have bought the original models.

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AMERICAN FASHIONS

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- 155-171 Fashion changes illustrated; ready in the shops now:
 - Shapelier suit in a new red
 - Greatcoats in red, brown
 - Dinner velvet; dinner wool with fur
 - Afternoon black velvet, covered
 - Evening look: satin; less bouffance; return of the long evening coat
 - Velvet with jersey; velvet with linen
 - Four shaped suits, newest with brilliant hats, fur touches
 - The three new coat lengths
 - Cashmere and camel: a new city life
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S

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an octet

Lovely as a Strauss waltz, this

DAVID CRYSTAL. For the fab-

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imported wool-and-angora

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sonata CONT.

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JP. Allen
ATLANTA.

September

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CHICAGO

sonata FINIS

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classic as Beethoven. By

DAVID CRYSTAL in AMES

worsted tweed, neatly collared

and cuffed, bound in good

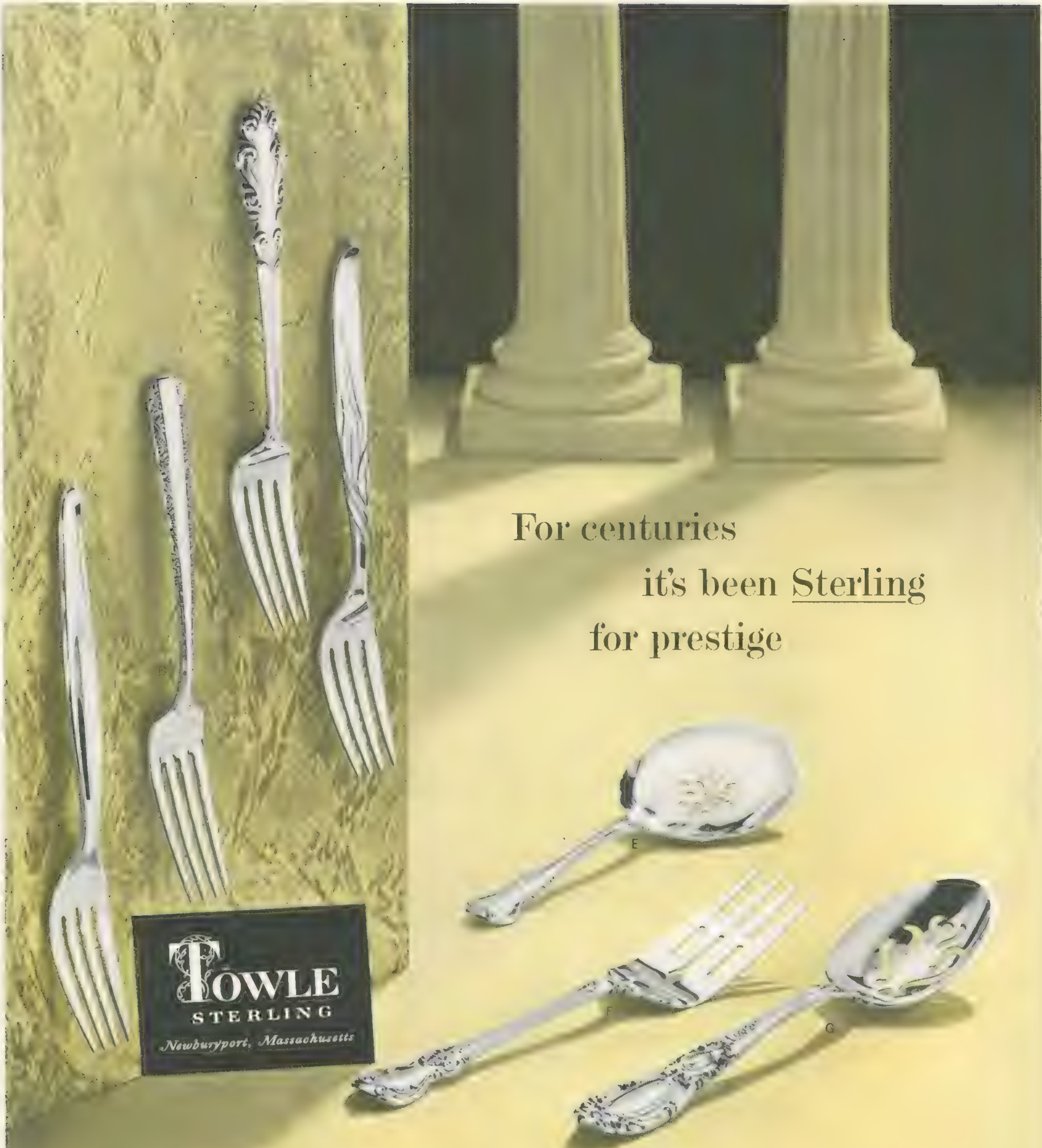
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RAWLINGS



All over Paris: little hats worn well forward over the brow. (This one, from Fath.)

VOGUE'S EYE VIEW OF

Paris extremes:

In between news of

THE NEW LOW HEADLINES

and THE NEW

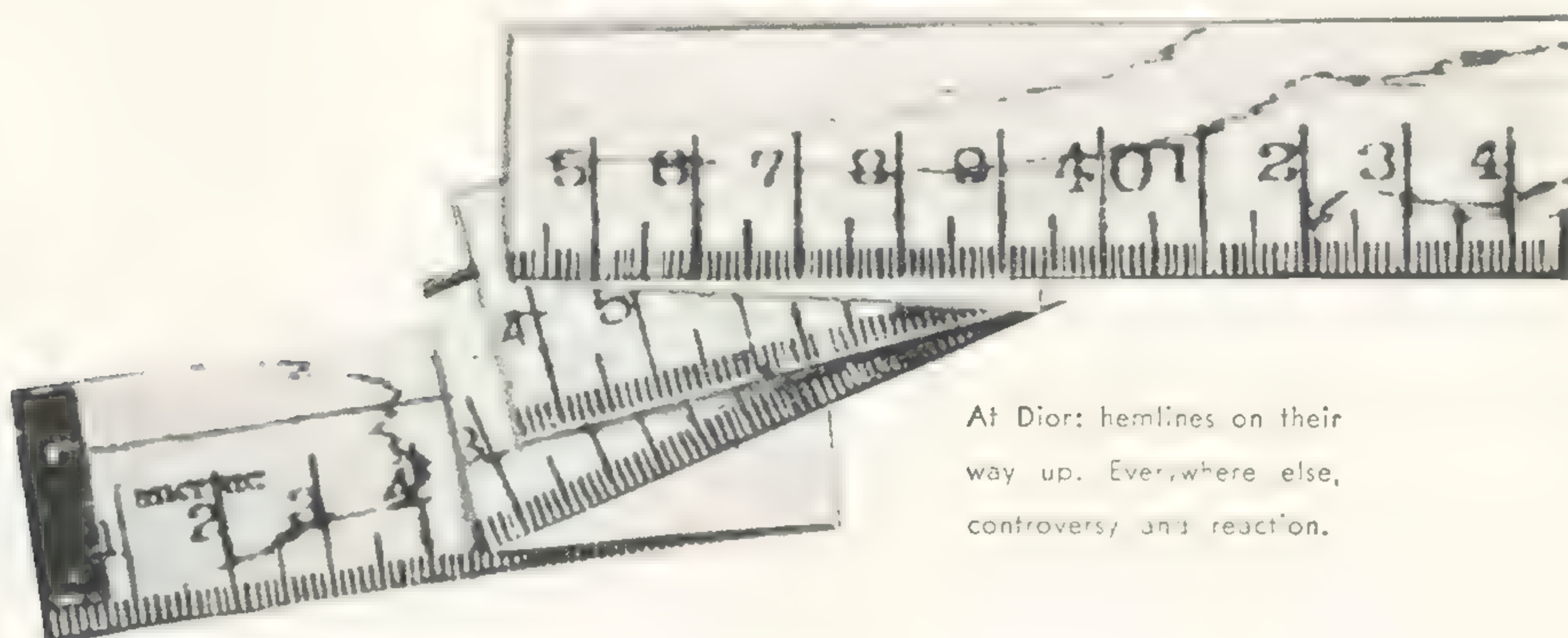
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THE LONGEST, CLOSEST TORSO,

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than you could shake a yardstick at....



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RRET Souché

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FULL SKIRT

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PARIS:

THE NEWS, STARTING AT THE HEMLINE

And the hemline that made the news was Dior's—so short in some cases that it made its point dramatically but was downright unwearable; just short enough in others (see left and right) so that any woman with good legs and a strong appetite for fashion news will be tempted to try it. After the hemline—the hubbub about it obscured everything else for a while—what is the Paris Collection news?

From the head down: the forward or straight-set hat (a turban or a toque); the emphatic sleeve, rounded, melon-shaped, with natural shoulders; the torso rounded, moulded (everywhere except at Balenciaga and here also for late day); the waistline natural, often beltless; the skirt usually narrow, or looking narrow. And over this silhouette for day, a rounded or bulky coat—the two together creating a most feminine effect—a slender figure swallowed up in a soft bulk of wool. The coats of Paris warrant a special report in themselves: some are half collar, many are lined or faced with long-haired furs, many are a new finger-tip length; sometimes tweed, fur-lined, wrapping bulkily; sometimes tailored as meticulously as a suit. Every Paris house makes a special group of late-day coats: wool faced with satin; black broadcloth with deep mink collars or facings; corduroy or velveteen with mink; black wool combined with faille or velvet.

Fabric most often used by day—tweed in coats, dresses, tailleurs. Colours most often seen by day—brown with black; black; tangerine-brown. Most astonishing new fabric—the marbled silk ottomans; wools printed to look like animal skins. Best jewel by far—jet. Dior uses it exclusively, with rhinestones, crystals, pearls.

After five o'clock, much news. New modestly covered late-day dresses in faille or taffeta or wool. Many wool little-dinner dresses. Beautifully simplified long satin or faille evening dresses, their line narrow, often back-swung; often worn under velvet mantles or hugged shawls or billowing stoles. In every house there was a marked lessening of the use of glittering embroidery or beads—the general effect, a sort of magnificently modest elegance.

DIOR'S SHORT SLENDER SKIRT

16" from the floor: an unbelted dress, fitted from the bosom down. In taupe cashmere. Bergdorf Goodman; Marshall Field; Frederick & Nelson. The hat, the new eyebrow toque.





PARIS:

BIG COLLARS,
FORWARD HATS,
MELON SLEEVES

BALENCIAGA:
OUTSTANDING
COLLAR

Opposite: Ermine, far and wide—spreading away from a long bare throat; making a black broadcloth dinner suit largely collar, marvellously elegant. Hat, back-feathered red felt saucer; it's the other Paris hat-position: level. Suit, Bergdorf Goodman; Marshall Field (hat also).

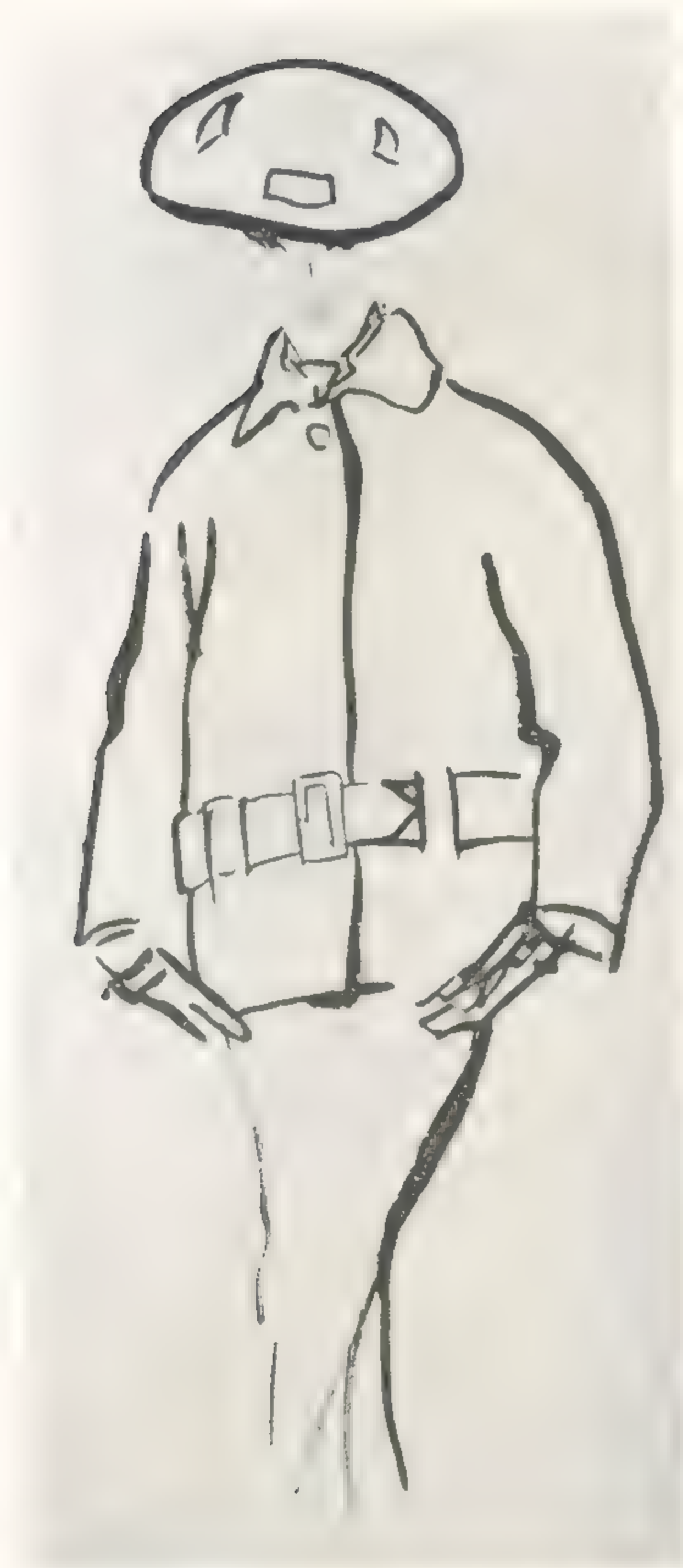


RAWLINGS

R. R. S. onche!

FATH: EYEBROW HAT,
ROUND-SLEEVED SUIT

Belonging to a moulded brown wool suit: the newest, roundest pair of sleeves in Paris—Fath's. Inflation's over, right after the elbow. Hat, eyebrow toque of black astrakhan with sideburns (these, ribbon-tied). Suit, with a button-on astrakhan choker, and hat: Filene's. Suit. Rich's.



CUPOLA JACKET
AND THE
JUMPER-DRESS
BENEATH IT



PARIS:
THE
CUPOLA
IDEA

DIOR'S
CUPOLA LINE —
IN LAYERS

This page: All this jacket—Dior's plan for what appears to be a new Paris *arrondissement*. The rounded tweed short coat, slotted low, worn over—count them—three layers of clothes. Peeling down: tweed jacket (not shown). Jumper-dress. Chiffon blouse. Everything, tangerine. Marshall Field; Kaufmann's; Frederick & Nelson; I. Magnin; Holt, Renfrew.

TWIN CUPOLAS —
TWEED, TAFFETA

Facing page: First, a grey-and-white tweed suit, its roundness ending in a hip-band and bow; its hat, an eyebrow turban (hat at I. Magnin). Second, afternoon cupola, silk taffeta with wide, shirred belt, a bow at front. This and the sheath beneath it, imported by Filene's; Nan Duskin. Hat, a satin eye-shade. Both skirts, good new Dior length.

RAWLINGS

RRB on the





*PARIS COATS:
NEW LENGTHS*

BALENCIAGA'S
WHITE WOOL

Low-buttoned coat with a waist-deep collar: Henri Bendel; Filene's; Marshall Field (the hat also); Frederick & Nelson.

BALENCIAGA.
TO THE FINGER TIPS

Cashmere-coloured wool: faintly curved front, a dead-straight back. Copies coming at Altman. Hat, to order: Saks Fifth.

MORE PARIS COLLECTION NEWS: PAGES 176-185.



On the following pages, the new pace-setters in the American collections—fashions with strong new tendencies, and a beautiful new look that springs not from detail but from a deep sense of design.

The six points of fashion change reported here—pointing in the same general direction as Paris, excepting . . . shorter hemlines. Depending on your legs, your fashion sense, and your sense of proportion, you *could* shorten any skirt here an inch or two.

One: The new closer-shaped shape.

Where there's a willowy line, there's a way to tell a fashion's smartness—that's the new line (see August 1 Vogue).

In many suits and dresses, both here and in Paris, the fit begins just below the bosom, the torso is a wand. The look: simple, as feminine as the feminine figure—and absolutely dependent on the cooperation of corsetry. Even where there's fullness, it's straighter; even the greatcoat has thinned down.

Two: New lengths for coats.

Short coats, making a new kind of costume out of beltless dresses.

Three-quarter and seven-eighths coats, perfect with the new slim skirts. Evening coats to the floor—back, in better form than ever.

Three: Wool after dark. For little evenings, broadcloth or soft wool dresses cut as alluringly as silk.

Furred wool jackets over very bare wool dresses.

Broadcloth dinner suits, diamond-buttoned. In this new evening life for wool—a wonderful new evening look for every woman.

Four: Colour, beginning with red.

Your smartest town suit or coat—they couldn't be smarter this autumn than in red (Paris shows red in every collection, but not as emphatically as the Americans do). Or brown. Or camel colour. Look for brilliant hats with black or quiet-coloured suits and coats. And for late day, dresses more colourful than they've been in years: a red velvet dress with a darker red coat; green wool with darker green.

Five: Coverage, late-day. New prospect at cocktails, dinner, the theatre—not a bare shoulder in sight, arms covered to the elbows or wrists, only the neck décolleté. Many full evening dresses have halter tops, asymmetrical necklines, or straps.

Six: Fur touches everywhere. Some fur accent, even if it's only a leopard change purse—incorporated into almost every new American (and French) fashion. Look for fur fill-ins at the necks of suits, fur-lined greatcoats, fur-banded coats, mink collars on dinner costumes, fur muffs, cuffs, many fur or fur-trimmed hats.

Other points to look for: Black stockings, new for day with black. Brown stockings, for brown. Tall handbags. Chéchia hats. Much satin in evening dresses—less-bouffant evening dresses. Velvet, especially black velvet for late day, slender, covered, and with a sense of design that's been seldom surpassed.

And tweed: Tremendous fashion news here and abroad.

*American
collections:
SIX NEW POINTS
OF FASHION
CHANGE*

*Change, right: The willowy
shape of the suit;
the new red—amaryllis.*

Suit in one of the new soft, clinging city tweeds (a Lesur fabric); and hat, in silky beaver felt; both by Christian Dior-New York, at Saks Fifth; Hutzler's; L. S. Ayres. Pigskin gloves by Fuchs, also Saks Fifth. Jewels: David Webb. The complexion: wearing "Champagne Beige" Flatter-Glo, a fluid foundation by Richard Hudnut.

HORST





FASHION CHANGES

Change, left: Red in fashion as never before; in town in a silk-faced coral coat.

Coat, cut with the new straight-falling fullness, in French basket-weave wool; worn with a twisted wool toque, a colourful necklace and earrings. Everything, at Hattie Carnegie. Coat and hat, also at The Dayton Co.; Frost Bros. The right lipstick: "Pippin Red" by Lenthéric.

Change, right: The straighter greatcoat; in town in brown, with grosgrain décor.

Coat in wool and llama fleece, with a deep back pleat that falls from underneath the collar—designed for Esperanto by Givenchy. Earrings of tortoise shell (just pretending), by Bergère. Both at Bonwit Teller. Coat, also at Hutzler's; I. Magnin. Givenchy hat.





FASHION CHANGES

Change, left: Black velvet, covered for late day and later, slenderly shaped.

Dress by Harvey Berin in Martin velvet (Du Pont acetate) edged with white rough silk; \$80. Dress and Alexette Bacmo gloves, at Bergdorf Goodman. Dress also at Strawbridge & Clothier; Hudson's. White felt and fox hat: John Fredericks. Stockings-for-black: "Misty Glow" by Berkshire.

Change, right: Black wool leading a new evening life as a furred dinner suit.

Dinner suit by Ben Zuckerman in black wool (an Anglo fabric) — skirt, sleeveless top, and a jacket with a white mink collar, cuffs. Costume, earrings by Nettie Rosenstein, carryall by Evans, and Fuchs gloves: all, at Saks Fifth. Costume, also Sakowitz. Black velours toque with velvet flowers: Hattie Carnegie.



FASHION CHANGES

*Change, both pages:
The black late-day dress,
more definitely formed—
but never uniform.*

This page: Black velvet, shaped down
slenderly from a wide-spread, satin-covered
collar. Dress (in Martin velvet
of Estron acetate) and velours hat,
both by Dior-New York. Henri Bendel;
Hudson's; Harzfeld's.

The chain earrings by Napier,
also at Henri Bendel.

Note the black stockings, new with black.

Facing page: Two forms of slenderness,
for late day, by Traina-Norell.

Left, black silk Bianchini crêpe,
in tunic form—a cartridge-pleated top,
a stem of skirt.

Right, black velveteen and wool
(both British fabrics)—
a slipover top with an elastic waistband,
bloused over a slender skirt.

Both dresses and the Aris gloves, at
Bonwit Teller. Dresses, also at
Wanamaker's, Phila.; The Dayton Co. Hats, Emme.
Backless sandals by Julianelli, and
seamless "Dark Star" stockings
by Hanes: Lord & Taylor.







FASHION CHANGES

*Change, left:
Satin's grand return—
with new line;
less fullness.*

The new not-so-bouffant, not-so-bare,
beautifully shaped evening dress—black
Ducharne silk satin, with a halter top,
a long willowy torso, a little train.
By Galanos. Dress, and Kramer jewellery,
at Bergdorf Goodman.
Dress, also at: Garfinckel's;
Woolf Brothers; I. Magnin.

*Change, right:
The long evening coat
sweeping back, in satin.*

Coat, to the floor in navy-blue
silk satin, with a lining
of navy-blue and white satin patchwork.
The dress, also navy-blue satin, with
the new not-so-full line. its fullness
pulled to the hipbone and knotted.
Costume by Jane Derby,
in Staron silk satin: Neiman-Marcus.
Dress, also at: Henri Bendel; Montaldo's.
Marvella earrings: Henri Bendel.





FASHION CHANGES

*Change, left:
Jersey with velvet—
new day-into-evening
combination.*

Three-piece costume by Carolyn Fashions:
the skirt and jacket,
black Cheney velvet of Du Pont rayon;
the blouse and the jacket's lining,
black Heller worsted jersey. About \$45.
Costume, and gloves by Fownes, at
Arnold Constable. Costume, also at
Mandel Brothers; Leon Froshin.
The fur touch, an ermine muff
by Winter at Arnold Constable.

*Change, right: Covered,
bright late-day dresses—
biggest news in red.*

Prettiest red imaginable:
the red of velvet; the red of the
lipstick here, designed to
flatter every red in fashion—
it's the new "Riding Hood Red" by
Max Factor Hollywood.
Dress by Harvey Berin in Crompton
velvet of Du Pont rayon,
and white rough silk; \$70.
Dress and lipstick, at Lord & Taylor;
Garfinckel's; Kaufmann's;
J. W. Robinson.
Diamonds, Van Cleef & Arpels.





THE SHAPED SUIT

The brilliant hat

THE FUR TOUCH



HORST



Left: Shape, brilliance, and fur—a suit in camel-coloured wool (smart colour for a city suit to be this autumn), worn with a beret of fur-like turquoise felt and an ermine ascot. Suit by Mollie Parnis, at Saks Fifth. \$125. The suit and the Emme hat, both at Montaldo's. *Below:* The checked suit—shaped now to fit the figure softly, worn with an orange cap; one of the new fur (nutria) fill-ins. About \$155. Suit by Adele Simpson, in worsted-and-silk, and Alexette-Bacmo gloves, at Bonwit Teller. The suit and Lilly Daché hat: Frost Bros. *All jewels on this page* are from David Webb.



Facing page, left: Shaped suit with the new fashion measurement—a marked fit just under the bosom. \$175. A Dessès design for Deitsch & Conti, in British worsted; worn with a fluffy hat, a nutria muff. Suit, gloves by Wear-Right, and Marvella jewellery: at Bergdorf Goodman. Suit, and Emme hat: at Nan Duskin. *Facing page, right:* Shaped suit with the shape marked by grosgrain—a Givenchy design (the grosgrain accent is practically his label) for Esperanto, in Miron wool flannel. About \$120. Added fashion: red hat, spotted skunk scarf. Suit, at Jay Thorpe; C. Crawford Hollidge; I. Magnin. Sally Victor hat, also I. Magnin.



NEW FASHION INDICATOR: THE COAT LENGTH

These new lengths mark change in fashion. They indicate a lot more, too. For one thing—when coats are shorter, skirts are invariably narrower (it's a law). For another thing, shorter coats indicate a subtle continuation of the costume look.

Facing page: The 36" overcoat—small-shouldered, bulky, fur-trimmed. Mark it well. Traina-Norell presents this one, a strong statement in black wool and natural ranch mink, just as Paris is showing a number-of-such at the collections. Lord & Taylor; Neiman-Marcus; I. Magnin. Mink beret: Emme.

Right: The 42" length. This, of black chiffon broadcloth, cut away at the neck, and buttoned with huge flashing rhinestones. By Ben Zuckermann, at Bergdorf Goodman; Marshall Field; I. Magnin. Back-of-the-head hat, John Frederics. Opera pumps by Delman; Flatternit "Petal Beige" stockings.

Below: Changing its type, but not its hemline—the full-length coat. New—the soft flexibility of the tailoring, the freshly folded neckline, the new wider placement of the Chesterfield collar. By Brigance of Frank Gallant, of taupe zibeline. Ronay bag; both Lord & Taylor. Coat, also Marshall Field.

RUTLEDGE



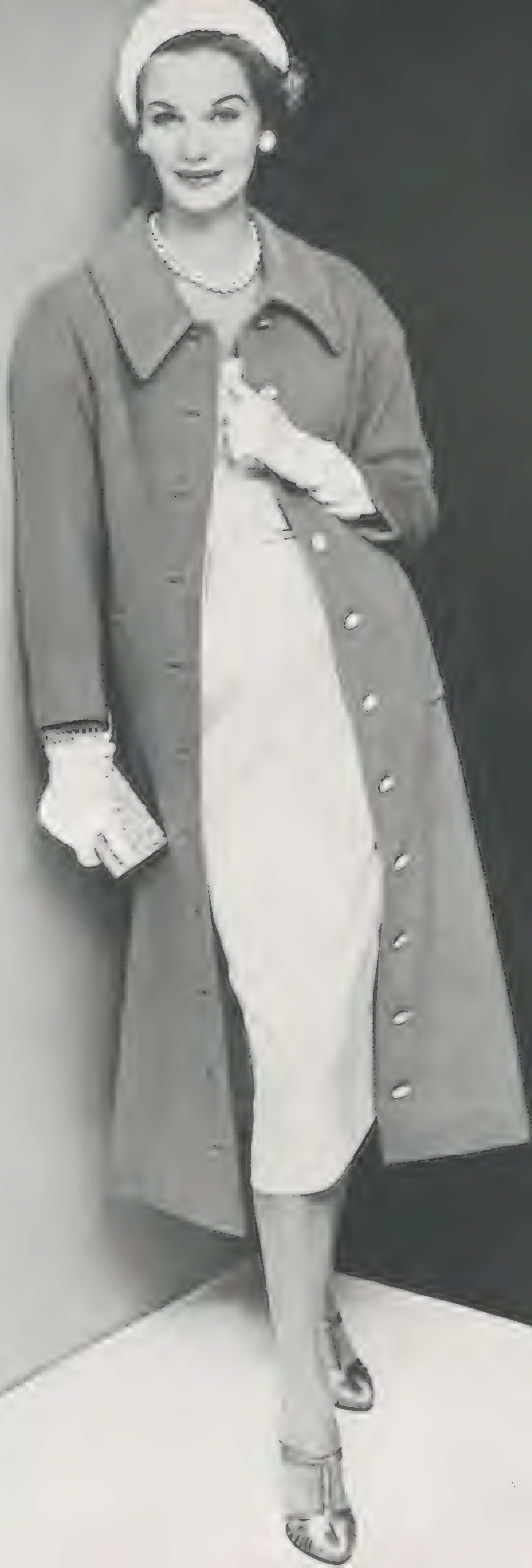


CASHMERE, CAMEL: A NEW CITY LIFE

In a smart restaurant and in a cashmere suit? To the theatre in a camel coat? This year, yes. This way, yes. Many smart new town fashions have the soft texture of cashmere, the soft colouring of camel's hair.

Facing page: One of the best of the new shaped suits, in pale beige cashmere. (The fabric, mothproofed by Mitin, which amounts to saying good-bye to moths, not au revoir.) By Ben Zuckerman, about \$195. Suit, and gloves by Aris: Bonwit Teller. Suit, also Neiman-Marcus; Frederick & Nelson. Lilly Daché hat.

This page: Camel coat with theatre (not football) tickets. It has the new, nearly fitted line and rhinestone buttons; covers a white satin sheath with white mink cuffs. Coat in camel-colour Stroock wool, about \$135; rayon dress, \$70. Both by Myron Herbert, at Bergdorf Goodman; Strawbridge & Clothier; Joseph Magnin. Furred beret: Irene-N.Y. T-strap sandals: Delman. The stockings, the perfect degree of paleness for pale costumes: "Melody," by Alba.



MAUGHAM AND THE YOUNG IDIOT

By Dwight Taylor

EDITOR'S NOTE: *Because his mother was Laurette Taylor, the celebrated actress, Dwight Taylor's boyhood involved encounters with "a good many picturesque people who had a habit of acting in thoroughly picturesque and delightful ways." (One such encounter is described here.) A highly successful screen writer, Mr. Taylor once wrote, between movie scripts, the book for The Gay Divorce, the Broadway musical that sent Fred Astaire to Hollywood; then wrote one of the best screen musicals in which Astaire appeared, Top Hat. After finishing his newest picture, Vicki, Mr. Taylor spent time in Germany writing documentary films on special assignment for the State Department.*

When I was twenty years of age my parents decided that it was time for me to see the world. Accordingly a trip was planned, somewhat like *le grand tour* of the eighteenth century. Before I left upon this journey my mother gave me but one admonition, which was to stay away from "cheap women," and I have found this to be sound advice ever since. Passage was booked for me on the *Aquitania* which sailed from New York harbour in the spring of 1922. When the great day arrived, my mother did not come down to see me off—claiming that ships, trains, and hospitals gave her a feeling of extreme melancholy—and I soon found myself milling about alone in the small space between the purser's desk and the head of the grand staircase, with a letter of introduction to Somerset Maugham in my pocket.

As luck would have it he came up to the purser's desk to make some inquiry, even as I was standing there. I went up to him at once and thrust out my letter, somewhat like a man presenting a subpoena. He opened the envelope, read the message, and then fixed me with large, melancholy brown eyes. All hopes for a peaceful voyage must have vanished. I don't know whether he expected me to ask him to write something there and then, or give an impromptu history of the English novel, but the weariness in his eyes increased as he folded the note and placed it in his pocket. I could see that he was thinking furiously. My mother's abilities as an actress he held in great respect, and it was within the realm of possibility that these abilities might some day grace a play of his. On the other hand, to be closeted for five days

within the limited confines of a ship with a young and aspiring writer seemed an extravagant price to pay. We stood there in profound silence for a moment, outside the purser's office, where so many happier and noisier encounters were taking place.

"Dwight," he said at last, "I am a man of very rigid habits. In the morning I remain in my cabin going over letters and business correspondence with my secretary. At precisely twelve o'clock I appear at the Dutch door in the smoking room, where I have one Martini cocktail. I then walk around the deck until a quarter to one, at which time I descend to the dining salon for my lunch. After lunch I retire to my cabin again and remain incommunicado for the remainder of the day."

He paused to see whether the full significance of this régime had sunk in. I nodded. Then something in my dazed and disappointed expression must have touched him.

"I would be happy if you would care to join me for my noonday cocktail and the walk around the deck," he added.

I was overjoyed.

"Thank you," I said. "And after all, we've still got the evenings."

He did not sigh exactly, but from somewhere deep in his throat came a curious sound which I was unable to interpret. He held out his hand.

"I'm very glad to have met you," he said—and was gone.

At twelve o'clock on the following day I was standing patiently by the Dutch door in the smoking room. I had searched vainly for Maugham the previous evening, and could find neither hide nor hair of him. But promptly at twelve o'clock he appeared. I was a trifle disappointed to find him accompanied by his secretary, Gerald Haxton. Haxton was a curious character, and I was not impressed. His blond hair stood up from his head like the bristles upon a military brush and he seemed very careless in his dress and in his entire demeanor. "Devil-may-care" is perhaps the best way to describe him. At twenty I was very conscious of these departures from grace, and it seemed strange to me that Maugham, a man of taste and discrimination in so many things, should allow his secretary to go around looking like a scarecrow.

We ordered cocktails and continued to stand in front of the Dutch door, discussing my mother's health and her abilities as an actress. I was surprised and delighted when

the Martinis were shoved through the opening to discover that they contained a small onion, rather than the conventional olive to which I had become accustomed. It seemed only right that on this special occasion there should be some point of difference.

"I picked up the habit in China," said Maugham. "They claim that in case the cocktail is not properly mixed—should the steward fail to achieve the proper relationship between the gin and the vermouth—the onion acts as an equalizer."

This was what I had come for—esoteric customs from exotic lands! Maugham, at that time, still had some difficulty with his stammer, and had a habit of pausing before some important and well-chosen word—such as "equalizer" in the foregoing sentence—so that his points were not made smoothly, but came out tumbling and unexpected, after a brief pause of anticipation on the part of the listener, like clowns upon the stage. After our cocktails, Haxton excused himself and Maugham and I started out on our first walk around the deck.

I don't remember much about this first occasion, save that two eager young women accosted him and asked him to write something in their autograph book. With no outward sign of annoyance he placed the book on the ship's rail and scrawled something in French.

"What did you write?" I asked, as we resumed our walk.

"An obscene curse on autograph hunters," he said. "But it is in an obscure Parisian *patois* which they are unlikely ever to understand."

That night I became interested in a poker game which assembled in the smoking room, and on the third night out asked to sit in on it. This poker game was dominated by three characters as diverse as any three men that one could well imagine—the kind of unlikely combination of personalities that one might find hastily descending a ladder from a burning hotel.

The man at the head of the table, who habitually took the bank, looked almost too much like a professional gambler actually to be one. He was short and squat, with a checkered cap on the side of his head and a big cigar at a forty-five-degree angle sticking from the corner of his mouth. Two players down from him sat a Westerner with a slow drawl, a suspicious, (Continued on page 214)

THE PACE THAT KILLS

By Lesley Blanch

EDITOR'S NOTE: *Lesley Blanch, an English writer, now lives in New York with her husband, Romain Gary, a French diplomat, here with the French delegation to the United Nations. His new novel, The Colours of the Day, has just been published by Simon and Schuster; her new book, The Wilder Shores of Love, biographical studies of bizarrely adventurous women whose lives merged with Islam, will be out next spring.*

American speed is one of the great trans-Atlantic legends. Alas! the legend is an illusion—and a lost illusion at that.

Most newcomers to New York find that when the first scenic wonders have worn off, there is some difficulty in adapting to the new tempo—in slowing down, to be precise. Everywhere they go, whatever they do, there is this same strange sense of slackening. To me there are certain appearances of tension and speed such as the subway at rush-hour, but it does not take long to discover that this is a mere façade, that underneath New York is really Sleepy Hollow.

"Take it easy!" is a sort of magic password or incantation by which New Yorkers live and greet each other. *Sit back and relax!* said the notice in the taxi which took me from my boat to the hotel. Until that moment it had never occurred to me to do otherwise. However, after some weeks here I saw this was no idle admonition. It requires a masterful sense of relaxation to accept and appreciate the taxi-drivers' famous conversation pieces. I am now accustomed to being taken for the sort of ride these loquacious gentlemen decree and enjoy their dramatic, tough, or whimsical monologues, while ruby! emerald! stop! go! the signs change just before we make it; never mind we had that one about Mike and the cop. I never go to the Music Hall, now. Except for the tap-dancing I have the whole rich flow of Irish, Jewish, or East-Side humour right there in the cab, for the price of my ride. Of course, it does take time.

The celebrated self-service system and the super-markets are also a surprise to the visitor accustomed to the alert, personal service of owner-run shops in Europe. These super-markets appear to exercise a hypnotic spell over their customers. Shoppers move as in a trance, loading up their purchases with leaden hands, proceeding down the aisles like zombies, propelling their pushcarts into slow-motion

head-on crashes, where inextricably interlocked, they block the way while others pile up round them. *All Hope Abandon, Ye Who Enter Here*, once the device carved over the Traitors Gate at the Tower of London, would not be out of place at the super-markets.

Five-and-ten-cent stores, too, seem so understaffed that shoplifting is almost forced on the hurried purchaser. And when at last the clerk is cornered, I find she is usually too languid to add up the bill correctly (and, of course, as most foreigners can't either—the whole transaction takes up a lot of time). And who would have believed that in the majority of New York's big department stores, you may buy a bed, say, on Monday, but can't sleep on it before Friday, or even the following week. This peculiarly frustrating state of affairs is explained, though not excused, by the system of all purchases being delivered, not by the store, but by a general delivery service which distributes from a central warehouse. To the visitor from London, accustomed to the daily, or even twice-daily deliveries of such stores as Harrods, Selfridges, or Peter Jones, the New York system has an erratic wildness verging on the neurotic. Especially frustrating, so many of the goods, such as ironing boards, dinner wagons, or similarly portable objects can not be bought, wrapped, and removed by the purchaser. No. They are floor samples, tantalizing, unattainable, models which you may order . . . but must wait, to possess.

However, it is perhaps the elevator which best expresses the trans-Atlantic *rallentando* so nerve-wracking to foreigners. Patient, helpless, trapped, the pygmy humans stand waiting, waiting, confronted by blank steel-trap doors behind which, it is presumed (for often there is no way of telling), the monster goes on its leisurely way, its human burden entirely at its mercy, since staircases are unknown, or at any rate unseen, being hidden away as if obscene. True, climbing to the forty-seventh floor and upwards might bring on heart failure, but it would eliminate those waves of claustrophobia which engulf the more die-hard visitors, unable to accept the state of immobile dependence to which the American citizen is reduced. "We're on the third floor—can you make it?" asks the apologetic host, and his hardier guests toil up like mountaineers tackling some Himalayan peak.

The lethargy of the New York postal service astonishes the visitor. How come this great modern city has so few deliveries? In my dis-

trict, East River 80's, the morning letters come in at midday, which means my husband does not see his mail till he returns at night and nothing is answered till the following day. The European thinks back longingly to the three-a-day postal deliveries which were as normal in London, Paris, Vienna, and most other capitals, as the morning letters being delivered along with the milk and papers at 8 A.M. Of course, we must not forget that the postal services here are probably overwhelmed by the flood of correspondence coming in from all the radio advertising, which exhorts millions of listeners, daily, to send for free samples of this and that.

The inconvenience of not being able to send a telegram from the post office, but having to search out a cable bureau, or telephone it, is of course mitigated by the excellence of the telephone service, where the longest distance is always obtainable in the shortest time, and from any drugstore. Yes, let us give praise where praise is due.

On the other hand, how odd that in the heart of this automobile-minded New York, one can not call up a taxi, as in London, where a central organization puts out radio calls for the nearest cruising car to answer your call, but must rely on a garage or one's own efforts, scuttling frantically from one street corner to another in all weathers.

To foreign ears, the American voice, that famous drawl, seems to drag out even slower the layers of talk in which the simplest statement is embedded. Everyone, from taxi-drivers to disc-jockeys, indulges in orgies of talk. Maybe it is the ritualistic back-chat that takes up most time. Certainly the Sleepy Hollow voices match the long, slow, almost Oriental languorous movements of the American citizens. For all the vaunted pace, no one ever seems to be in a hurry, or to run. One of my French friends found himself in quite a tough spot, merely by breaking into a trot. He was late for a date and, not finding a taxi, began running down Broadway. This roused instant suspicion; obviously, no one would run, unless running away. Police whistles shrieked and panting cops were after him from all sides. "Late for a date? Don't give us that one!" they said, hauling him off for investigation.

New Yorkers are under the impression that some of their special ailments, nervous tension, high blood pressure, and ulcers derive from the pace at which they live. To us foreigners, too, though not quite in the same sense, it is the pace that kills.



PFNN

APHRODITE,

NEW IN NEW YORK:

“POSSIBLY THE GREATEST SINGLE MUSEUM PIECE TO COME TO THIS COUNTRY.”



This marble beauty, carved in the Roman empire during the first century B.C., now belongs to the Metropolitan Museum of Art. For her history, see page 228.



CUPOLA COATS

DIOR



RAWLINGS

MORE NEWS FROM PARIS

Continued from pages 145 to 153

On this page: Dior's cupola coats which are—rounded, bulky, one long curve from collar to hem, usually with an insert (that interrupts nothing but the eye), usually enveloping close body-moulding dresses. *Above:* Black woollen, braid-bound cupola coat, banded up, down, and around, in red. I. Magnin. Eyebrow hat: a tipped red saucer. *Left:* Another version in black woollen: the sash-looping of the black grosgrain band exaggerating the bulk. Here, at Rich's; I. Magnin.

Facing page: These great collars, which spread through the Paris collections, are part of the whole bulky look, and on shorter coats create an entirely new proportion: the collar—dominating the coat. Lanvin-Castillo's big heaped collar, bulking over a bow on a narrow caramel fleece coat. Paulette's down-dipped shovel hat: Saks Fifth. Grès's brown and black, fitted *and* narrow coat: the huge collar rolling away east and west over an underblouse with a huge side-tied bow. Givenchy's great mink shawl collar swooping low on his black wool coat. Satin front binding: a new story, here with a nice silly ending.

VOGUE, SEPTEMBER 1, 1953

LANVIN-
CASTILLO



GRÉS

BIG COLLARS

GIVENCHY



Rebouche



FATH: BROWN CHIFFON
High-waisted, black-ribboned, the skirt falling straight and pure from the shirred bosom. At Henri Bendel; Wanamaker's, Phila.; I. Magnin; Morgan's of Canada.



DESSÈS: CHIFFON AND MINK
The *narrow* fluttering look: white chiffon, the skirt dozens of handkerchiefs, the bosom draped, the little cape mink-bordered. Imported by Morgan's of Canada.

**PARIS EVENINGS:
THE NARROWING LINE**

GRÈS: DIAMOND CUT, *opposite*:
Possibly the most beautifully constructed dress in Paris. Tapered, brilliant, in black and white taffeta. Hattie Carnegie; Marshall Field; Frederick & Nelson.



R. Et Souché



RAWLINGS

*PARIS EVENINGS:
THE BACK-SWING, THE CAPE*



B A L E N C I A G A (facing page): His short back-blown evening line—here of black faille, the skirt almost thrust back, the little billowing cape, wrapped in front, tied low at the back. Bergdorf Goodman; Garfinckel's; I. Magnin; Morgan's of Canada.

D I O R (above): One of his series of bustle dresses—this one, white satin, with its own special crinoline and close-hugged cape. Henri Bendel; Wanamaker's, Phila.; I. Magnin; Holt, Renfrew. Headdress: a rose on a velvet square. Diamonds: from Fringhian.



*PARIS:
MADE OF TWEED*

FATH'S BANJO
BACK, IN TWEED

Newest jacket-back in Paris—a hoop above a high-curved waist seam—in brown tweed. Eyebrow toque, printed chiffon, to order at Henri Bendel.



FATH: CAPED TWEED

Black and white salt-and-pepper (from giant shakers) tweed, the dress moulded, shoulders hugged in a cape that's shirred at the front. I. Magnin.



FATH: SATIN-SASHED TWEED

One of a series of satin-sashed dresses; black-and-white tweed, black satin. Lord & Taylor; I. Magnin; Morgan's of Canada.



**SCHIAPARELLI:
FINGER-TIP
TWEED, FUR-LINED**

One of the handsomest three-quarter coats in Paris, Schiaparelli's speckled brown-and-beige tweed, lined in fluffy marbled fur.

**LANVIN-CASTILLO:
WIDE-SLEEVED
TWEED**

Below: coat-weight jacket; beige-and-brown. Paulette hat: to order, Bergdorf Goodman.



**GIVENCHY: TWEED SUIT,
BUILT-IN BELT**

Beige tweed, plastered tight to the body; a huge buckle; eyebrow beret; doll-size bag.





GIVENCHY: FRENCH-CUT STRING BEAN

Calf-length black jersey dinner sheath, no belt, no collar, no back, no nothing but terrific shape. Mancini's satin pagoda-toe slippers.

**PARIS NEWS: JET AND BLACK
AND THE DOWN-DIPPING HAT**

RAWLINGS



DIOR:

JET PROPULSION

Jet-circled velvet tambourine, propelled forward over the brow. Jet choker, and jet-black mink stole.



GIVENCHY:

EYEBROW SCROLL

Black velvet and taffeta, sweeping low over the brow—the crown wide open. To order: Bergdorf Goodman.



DIOR :

BROW BAND

His black velvet hat, low in back, low in front, too, via a narrow circlet. To order: Bergdorf Goodman.

DIOR TURBAN,

SWUNG LOW

Red velvet twisted right down to the eyebrows. To order: Bergdorf Goodman. Jet earrings here—everywhere.



GRÈS SWEATER

SCOOPED-OUT

A whole look here: the sweater of shiny black mohair bouclé, very tight, enormously cut out, enormously elegant, with a *nearly* bulky shawl collar—filled in with white jersey, worn over a narrow black skirt. The jewellery by Winter.



the *A R T* of

Eleanor Clark has written one novel, The Bitter Box, and a unique book of history, comments, and meditations, Rome and a Villa. In this, with its remarkable chapter on Hadrian's villa, the quality of her exploring mind appears. With the tenacity of a scientist she prods at details of historical fact, and from a grey powder of accuracy explodes them into imaginative life. Miss Clark, a handsome woman with a contemplative voice, is married to Robert Penn Warren, author of All the King's Men and the recently published Brother to Dragons.

It seems safest to start by sticking one's neck out and sounding as foolish as possible, which on this subject means confessing to an unalterable weakness for the word *adventure*. Taken as literally as possible, it is an old-fashioned word and disreputable in other ways too; there has been a conspiracy of forces to make it suspect, if not positively shameful. Just the same, its first suggestion remains one of pure delight—a vague and sometimes not so vague compound of the new, the unexplored, the possibly dangerous, both human and in the natural world. In short, a childish thing.

As the word is one of those that do a good deal of slipping around according to moral and other contingencies, it is not easy to pin down at any given moment, but it is important to be as exact as possible. To speak of "The Domestic Adventure," or of life as "The Great Adventure," or of "Adventures in Gardening," is only helpful if the metaphor is clear. Otherwise, it tends to make adventure, or the spirit of it, synonymous with general cheerfulness, receptivity, the undismayed heart with consequent

healthy nervous system, and so on. It confuses contentment in the ordinary with its opposite, and reduces a very special order of experience to merely another platitude about the good, which is to say the common, life; whereas adventure in any stricter sense is by definition *uncommon*, and not to be had, however metaphorically, by the exercise of various virtues admirable in themselves.

There are, of course, many varieties of uncommon experience that can come under the heading of adventure, not all of them in disrepute. In any case one assumes some fairly obvious differences in connotation, although there is bound to be some overlapping, between "adventure" and "adventurer," the latter having a suggestion of the distinctly unsavoury (gun-running merely for profit, political and sexual adventurism, et cetera) while the former at worst is supposed to be merely "boyish," meaning, as applied to adults, neurotic. There are adventures contingent on war or the expectation of it or on political upheaval, whether inflicted or undertaken by choice, of more or less noble import as the case may be. But there is a complexity of suffering and responsibility in those happenings that extends the issue too far. There are occupations that by their nature offer adventure of different kinds, aviation, law enforcement and others; and there can be adventure of a sort in certain sports. But what the word calls up first and most spontaneously is something closer to "pure" adventure if there could be such a thing, and it is stuff that nowadays, among space ships and such, would scarcely get by in the comics: getting lost in jungles (on some slight anthropological pretext), *Robinson Crusoe*, Fridtjof Nansen's wonderful attempt to reach the North Pole half a century ago, or pushing on into metaphysics,

Poe's *The Narrative of Arthur Gordon Pym*; or from the current shelves, *Annapurna*.

Such adventures, to be exciting, must have at least enough moral content to distinguish them from criminality or lunacy, and may have more than that, but that is not of their essential nature, and so the whole idea of adventure, in this sense, is at its lowest in an age of definitions, of moral questionings. Especially when the time is equally one of psychological probings and the suspicion of motives—a valuable exercise undoubtedly, but one which can also lead to suspicion of, and smugness about, anything out of the ordinary, and under the guise of "adjustment," to a religion of conformity, which is the arch-enemy of adventure.

Not that it manages to lose its appeal. In fact with Himalayan mountain-climbing and exploits in deep-sea diving top subjects on the best-seller lists, one would say that the craving for adventure in its purer forms had become particularly urgent and widespread. But there is an ambiguity, or ambivalence, in this matter. It is hard to see how anyone with a good hold on life could fail to be interested in, and in some not too ignoble way moved by, *Annapurna*, but to admit it is to be put somewhat on the defensive, if only by what claims to be one's own better self. Exhibitionism; masochism; it is certainly very suspicious that anyone should want to get to the top of the highest mountain; *what for?* In 1897, when Nansen published the journal of his Polar expedition, there were no doubt some non-enthusiasts in the public, who pitied his wife, thought the trip unnecessary, and were not responsive to ice, bear oil, and walrus, but it seems unlikely that there was all this moral and psychological to-do about it. Explorers were respectable citizens, and might

ADVENTURE

BY ELEANOR CLARK

be heroes; it was permissible to be thrilled by their adventures.

Now the worm of justification keeps intruding. Was the scientific excuse for the Kon-Tiki voyage really quite valid or enough? When the Englishman, George Mallory, who died on his second expedition to Mt. Everest, was lecturing in America after the first one, he was asked why he wanted to climb Everest, and is said to have replied, "Because it's there." It seems to me this was rather like asking a great dancer, at a cocktail party, why he or she dances, or a composer why he goes to such trouble over music. Mallory could as well have said, "Because I have two legs." (One thing clear from his papers, as from records of other undertakings of comparable kind and audacity, is that whatever the mixture of original motives, the very difficulty of the experience takes it far beyond the reaches of mere competition. In the end the mountain, like a nearly insurmountable problem in art, is only a field for the struggle with self.) But the point is that that particular question and answer, with variations, do get so unmercifully worried nowadays in relation to a large category of adventures, while a great many doings of equally secondary "usefulness" are assumed to be all right simply because they are aimed, say, at making money.

It is true that there have been some perfectly good reasons, along with bad ones, for this skepticism—of which a main defect is that it stretches out of all meaning the notions of the crackpot and the daredevil. The field of innocent and non-idiot adventure has obviously been narrowing for a long time, partly but not only through technological progress, until it might almost seem, war aside, an atavism, belonging with sailing ships, the opening of the West, and

simple-mindedness in regard to colonial peoples. Travel, for instance, may still be a challenge to curiosity and an enlargement of the spirit, but one could do a million miles of it without any of the adventures that would have been likely even a hundred years ago, or, depending on the traveler, without any at all; to many tourists the word, adventure, would mean a meal in a lower-class restaurant in a foreign country, or to be really drastic, getting rained on in a sleeping bag.

So it has come about that most of the possibilities of old-time adventure that are left are too freakish to be generally appealing or interesting, and the tales of those who pursue them may be, after a few minutes, more boring than the conversation of the people next door who have never been farther than the beach. The basic human moorings, without which nothing is interesting, have been lost in the pursuit, or were lacking to begin with. There are those who sail around the world alone in tiny boats; the Italian nobleman who out of boredom hunts sharks in the Red Sea; the American girls who toy with black marketeers or peasants in Europe or Mexico, looking for "life." There are the misogynists; the perpetual show-seekers; the fakely humble, in love with Lawrence of Arabia. There are also the opportunists of adventure, who hunt elephants or icebergs or anything that can be made to look dangerous, in order to come back and lecture about it.

But now it is time to take it from another side, to return to the childish image and consider the character of its enduring delight, and what life would be like without adventure.

And what does the image present, after all, in the way of virtue for the adult mind, but the taking up of the uncommon chal-

lenge, not in craziness or ineptitude in ordinary life, but out of the capacity for something more? Nature is not necessarily in it, but it is likely to be, in its more awesome forms, as symbol drawn from the history of the race, and more literally too. The wonder of the physical world is always there, not to be ignored except at great expense of spirit if not health, and not to be known by sitting between walls reading about the space stations of the future; so that if climbers of Everest and Annapurna were only to remind us of the violence of mountains, they would be performing a poetic, one might say therapeutic, service of great value. But the context may be of almost any order. What is constant and primary in the image of adventure, along with the unfamiliar setting or circumstance, is the exercise of human faculties, notably of courage and ingenuity, against the highest odds, whether taken on by choice or imposed by chance or the gods, as they were for Robinson Crusoe and Odysseus. As for the ends served, they have to be judged by other values, outside the adventurous spirit in itself, and may turn out to be good, evil, or morally blank. Adventure, which is the poetry of action, keeps in any case its own specific value, on a plane where Nansen's journey and Alice's in Wonderland may be said to be of the same order of reality; for it is partly such metaphors of the further human possibility that give the dimension that can be called adventure to common life.

There, the possible contexts are infinite. The word might be properly applied to a change of scene or acquaintances, or not; it might mean getting away from a small town in Kansas, or moving to one; it could be a purely mental experience occurring in a moment of still. (Continued on page 225)

PEOPLE ARE TALKING ABOUT...

"CHRISTOPHER CRUMPET" and "THE UNICORN IN THE GARDEN," two new movie shorts by the talented group known as UPA. In *Christopher Crumpet*, they have an exhilarating affair about a baleful boy with the habit of disconcertingly turning into a chicken when he didn't have his own way. Far more ambitious, and more deeply comic, is *The Unicorn in the Garden*, taken from James Thurber's fable of the bullied husband (with a wife as unpleasant as a character in "Dragnet") who has the ineffable pleasure of seeing a unicorn with a rose in his mouth; when she wants him locked up as a lunatic, she gets the strait jacket. Thurber's moral: "Don't count your boobies before they are hatched." The husband, in fact, felt like the turkey who lost her chicks in Marjory Fleming's couplet (Marjory died aged nine in 1811):

"But she was more than usual calm;
She did not give a single dam."



Audrey Hepburn, in *Roman Holiday*

AUDREY HEPBURN in "ROMAN HOLIDAY," an attractive new movie in which Miss Hepburn, as a Royal Princess, finds herself by the circumstances of plot in the bed of a newspaperman, modestly sleeping on a couch. The pouf of this pudding lies all in the acting, the untouched delayed adolescence of Miss Hepburn, the narrow charm of Gregory Peck, the vigour of Eddie Albert, and the producer's sense in giving the audiences an unretouched and lovely tour of Rome.

JOSÉ GRECO, the dancing success of the country, especially with his brilliant horsemen dance, full of strong clattering rhythms, heel taps; his four virile men crossing the stage, their backs in that famous Spanish arched line, like a series of capital S's.

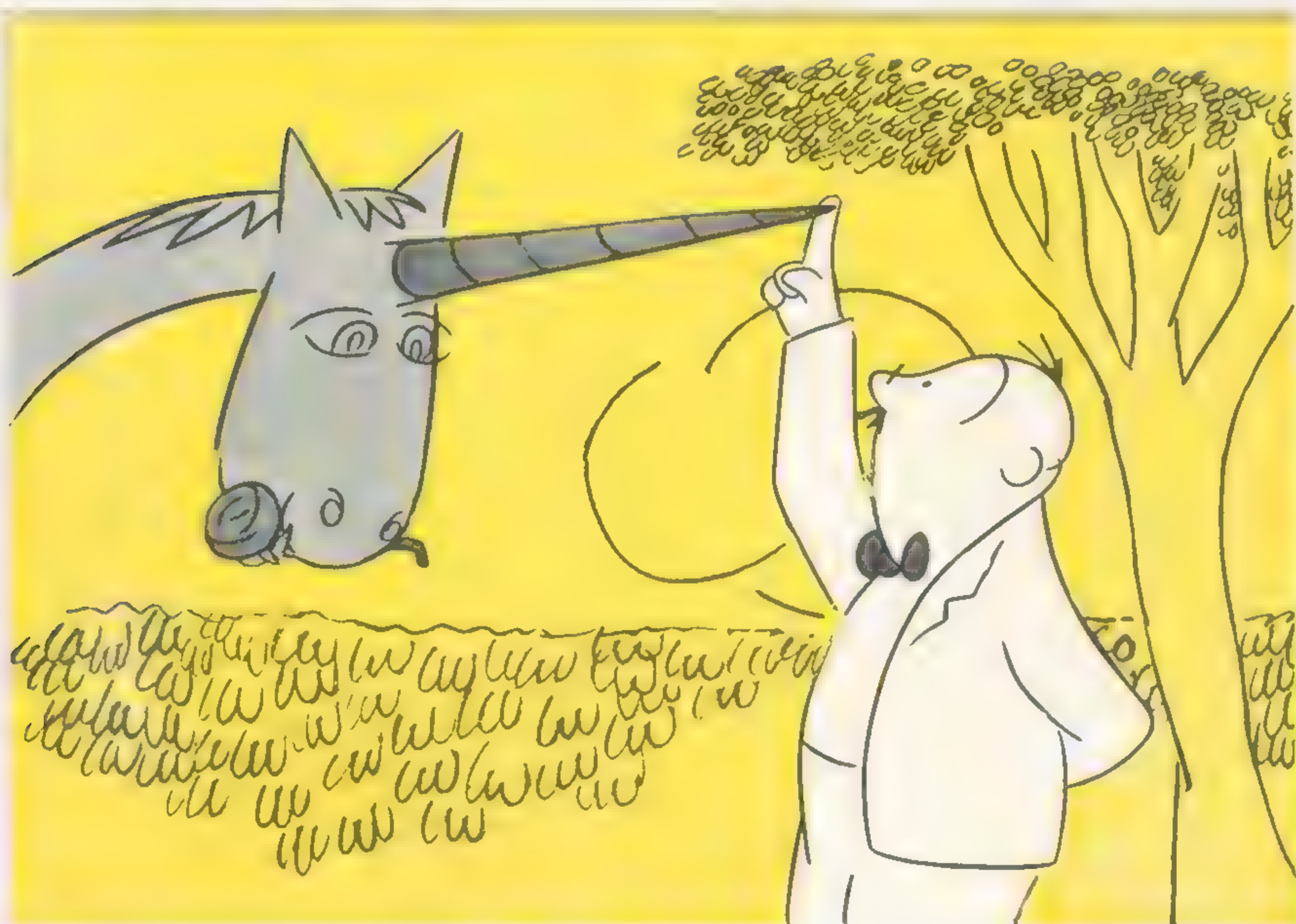


Christopher Crumpet, the chicken-boy



José Greco, heel taps, yells, prodigious jumps

FRANK SINATRA, as Private Maggio, the furious, narrow-shouldered soldier who grinned and slugged and boozed his way through the pre-Pearl Harbor army, now the surprise of the movie *From Here to Eternity*. He plays with a deceptive carelessness, flatly walks away with the big scene, making it both admirable and touching, overshadowing Burt Lancaster, but especially Montgomery Clift who finally has a rôle that fits his miserable diction; after all, James Jones wrote "dint" for "didn't" into the novel.



The Unicorn in the Garden, "an ineffable pleasure"



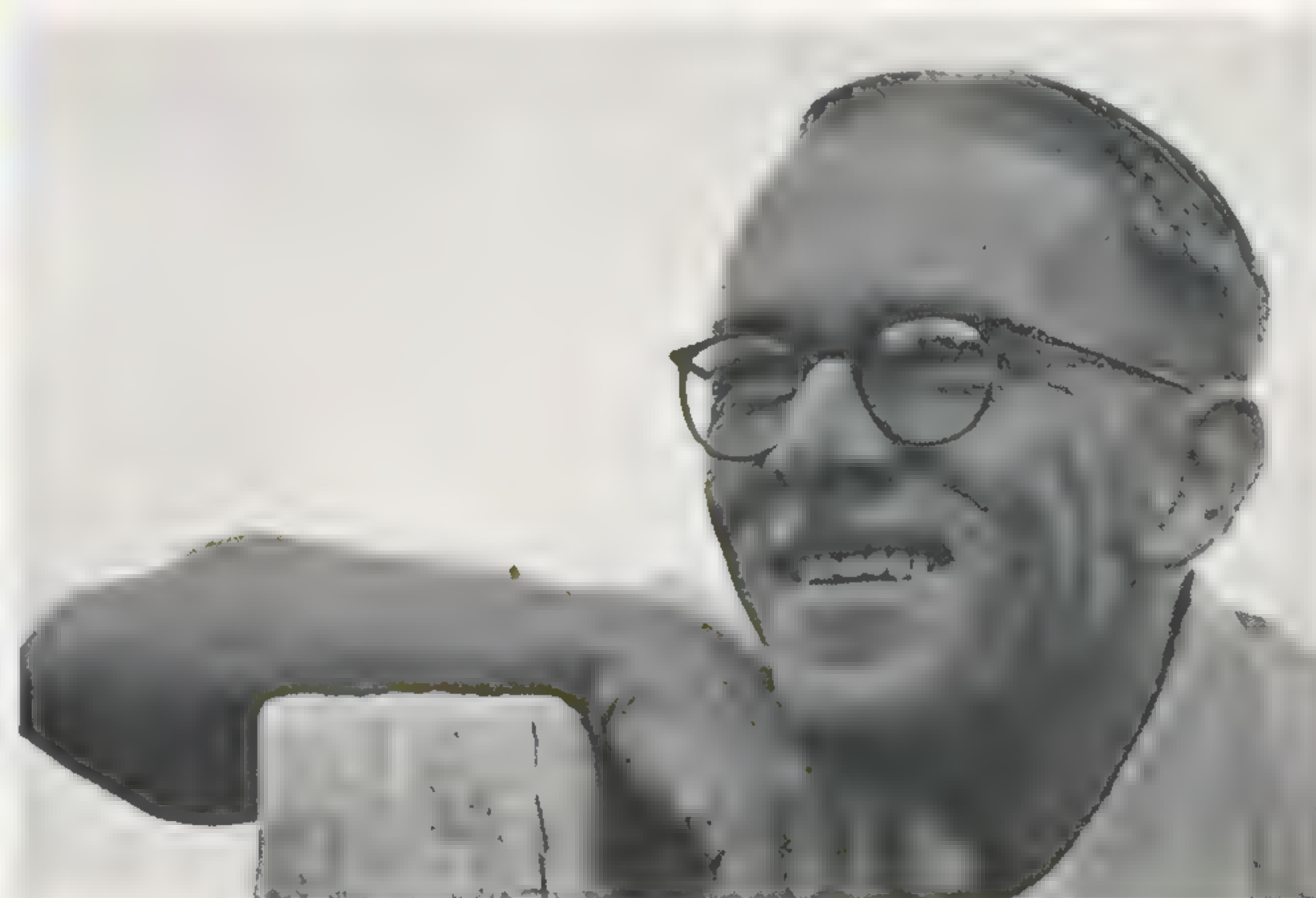
GJON MILI



Dr. Mary Walker, Civil War surgeon



Frank Sinatra, at last an actor



CONSTANCE STUART—BLACK STAR

Alan Paton, repetitive success

ALAN PATON'S second novel, *Too Late the Phalarope*, noble, contemplative yet exciting, concerned with the chasm existing between the English in South Africa and the Afrikaners, with the even deeper chasm between the Afrikaners and the blacks. Unlike the propagandists', Paton's sympathies belong with all of them, for he stands watching them, understanding and pitying them. His characters are not easily forgotten, the young Afrikaner police lieutenant, the black girl, the lieutenant's father; fear and terror and political bitterness ate away their lives with the steadiness of a steam shovel eating away at the land.

DR. MARY WALKER, who wanted women to have the right to wear trousers—one of the more clamouring of *The Bold Women* described in Helen Beal Woodward's book, those women, often pathetic, who fought so tenaciously in our history for rights accepted so casually now. (Among them Mary Gove-Nichols who came under the influence of Sylvester Graham, a revolutionary minister who lectured on sex, but whose monument is the wholesome Graham cracker.) Dr. Walker, however, had only a single subject, trousers, on which she became unfortunately a bore. A peculiar little egotist who seemed funny to her generation, Dr. Walker served as a physician with the Union army during the Civil War, "from the waist down...looked like any other officer, in dark blue uniform with gold lace down the side of the trousers, but the topside had long corkscrew curls that fell to the bosom..."



Meikleour House on the River Tay

GROUSE SHOOTING IN SCOTLAND

At Meikleour, the Perthshire residence of
the Marquess and Marchioness of Lansdowne



Colonel John Bevan heads over the Perthshire hills with Lord Lansdowne
and Lansdowne's elder son, Charles (the young Earl of Shelburne).

The Marquess and Marchioness of Lansdowne and a cycle of guests at Meikleour House spend their days on the Scottish moors, from August 12, when grouse-shooting season opens, through September. Lord Lansdowne, who, with his wife and four children, lives part of the year at their house near London, runs Meikleour as a working dairy farm with asides of poultry, a few horses, and birds to restock his estates which amount to a huge game preserve. In the season, after a porridge-eggs-and-bacon sideboard breakfast, the guns go off to the butts (a cross between bunker and blind) where beaters, working in towards them, drive the grouse. Luncheon arrives in baskets on ponies which later carry back the day's bag (ten-odd brace to a gun). At teatime, everyone returns to Meikleour House—in time, in season, to go after salmon in the River Tay below the house before the sun goes down.



Lord Lansdowne, heading from one series of shooting butts to another.



Lord Lansdowne with Lady Caroline, his elder daughter, on the lawn in front of Meikleour House.



Mr. Charles McTaggart, famous amateur piper, and a partner in the Scotch whisky firm of Matthew Gloag.

STEARNS



Mr. Charles McTaggart with Lady Lansdowne, American-born, and one of the best women shots in Britain.



Viscount Cowdray, a well-known shot and fisherman, wounded in the last war, plays polo and tennis.





ONE-ROOM APARTMENT: AIR-CONDITIONED BAROQUE

This one-room apartment is a triumph of imagination and of a sense of baroque proportion. Keeping the turn-of-the-century carved plaster ceiling and dark panelling of a onetime library, Baron Nicolas de Gunzburg stepped up their sober splendour. He had the lower walls panelled in pink and black paper "marble," set wine-red nylon plush in the panelling above; hung high his Spanish still-lives, on chains. *Above:* Over the fireplace, an elaborate gilt mirror hangs on top of the original pier glass. Louis XV chairs in yellow satin and green silk stand on fine brown and blue rugs (one, a family possession, the other, a chance pairing found in a London shop). The curtains are a pale blue-grey Siamese silk.

Opposite: The bed upholstery, brocade to the eye, is taupe-dyed American candlewick. On either side of the mirrors range Waterford crystal sconces, Ming roosters, and framed arms of the bootmaker and tailor to the court of Bavaria. To the right, a late 18th century French table with gilded wood curtains.

EVERYTHING'S THINNING DOWN

The thinning-down processes here: stockings in a thinned-to-vapour version of the new brown in fashion; handbags with tall, slender new figures; tweed looking as though it had been on a marvellous new diet.



COFFIN

The stockings: They've caught the reflection of one of fashion's smartest new colours—namely, brown. And they're their own slenderizing process—being nylon in the new 12-60 weight. "Chapeau," Belle Sharmeer's advice for browns, black. At Lord & Taylor. *The handbags:* Tall and thin—that's the newest figure a handbag can have. Left: quite tall, quite narrow, a purse-shaped bag of black alligator. By Koret, \$80*; Bergdorf Goodman. Centre: highly-waxed hazel calfskin; new colour, new figure. By Evans, in Loewenstein aniline calfskin, \$55*; Saks Fifth. Right: on the tall side, and narrow, a purse of black unshorn calfskin. By Nettie Rosenstein, \$75*; ready later in September at Lord & Taylor. (Here, too, her handsome gilt balloon bracelets.) *PLUS TAX

Thinned-down tweed— new casual costume

Facing page: A narrow overcoat in lightweight tweed, and the perfect undercoat dress—chamois-coloured wool-and-rabbit's-hair, cut like an extended sweater (this same fabric lines the coat). Both, by David Crystal. Coat, about \$60; dress, about \$40. Together they're the newest country costume, and they're cross-country—at Lord & Taylor; Garfinckel's; J. P. Allen; Hudson's; Carson Pirie Scott; Woolf Bros.; Neiman-Marcus; I. Magnin; and shops listed on page 73. Alligator bag by Lucille. Earrings by Coro. Gloves by Superb. All are at Lord & Taylor.







HERE FROM ENGLAND : NEW-SUIT NEWS

Here, town suits, as smart in America as in London where they were born. Now they're being copied here in Scottish tweeds and American wool. The news? The suit with the fittest-fit possible. The suit that is really a dress-with-a-suit-jacket. The suit

of the thinnest imaginable tweed. Newest team: camel's hair and camel-coloured flannel. *Facing page:* Digby Morton's camel-coloured costume: easy dress of Miron wool flannel; jacket is of camel's hair-and-wool and (you're probably way ahead of us) an adornment to any narrow wool dress. About \$125. Felt cloche by Knox, \$15. Milch leather bag, to order; walnut earrings by Coro; Yardley "Vivid" lipstick. The car: a Rolls-Royce. *Above:* Needle-narrowness, narrowly buttoned, a moulded-all-the-way-suit of thin firm brown-and-white tweed flecked with blue and green. Designed by John Cavanagh. \$30. *Below:* Digby Morton's Chesterfield suit, of black-coffee wool and mohair tweed. \$85. *Costume, bag, earrings on facing page, and both the suits here, are from Peck & Peck.*

HENRY CLARKE



COFFIN



These are the easygoing ones—coats not at all fitted, but clearly of this year because of a new controlled fullness; a lack of a tendency to billow. For the woman who prefers to keep the new slenderness (she's wearing it) under wraps.

1. Beige zibeline coat; wool jersey lining and scarf. By Belciano, of Forstmann zibeline; about \$185. De Pinna; Strawbridge & Clothier; Famous-Barr. Alligator handbag by Evans, and gloves by Aris at De Pinna. Lilly Daché cloche.
2. The brown coat, newly important—this, of alpaca-and-wool; by Shagmoor. \$60; Bloomingdale's. Lilly Daché hat.
3. Warm grey zibeline coat with stitched yoke and sleeves. By Country Tweeds, of Einiger zibeline, \$90 at Russeks.
4. Another city tweed—this oatmeal tweed coat to wrap closely. By Harry Williams, of Stroock tweed; \$100. Saks Fifth; Sakowitz. John Frederics hat.
5. Blue zibeline greatcoat with a high, double-breasted buttoning. By La Vigna, of Einiger zibeline, \$90; Tailored Woman; Joseph Magnin. Lilly Daché hat.
6. Camel-coloured wrap-coat of wool-and-mohair. By Rothmoor, \$100 at D. H. Holmes. Part-mink hat by Lilly Daché.

Background: New sculpture in wire done by Ruth Asawa for Laverne Originals.

New kind of greatcoat



4



5



6

The key figure in a smart autumn wardrobe: very likely, a moulded, slender dress. Look closer: news of tweed; furry wools. News to add: small furs.

1. Champagne-beige cashmere; a slender figure of a dress with a little grosgrain tie at the neck. By Benham, of cashmere by Einiger, \$99, at Saks Fifth; Neiman-Marcus. Velvet hat, Irene of New York.
 2. Beige-and-white tweed dress, closed with rhinestone hooks—no question about *this* tweed's urbanity. By Hannah Troy. \$90; Bonwit Teller; Sakowitz. Beige melusine hat by Hattie Carnegie.
 3. Charcoal-grey wool—day dress; its new rolled-back neckline filled with a white satin dickey. By Ben Barrack, of Hockanum wool, \$50, at De Pinna; Garfinckel's. White turban by Hattie Carnegie. Stockings to wear with grey: "Town Taupe," 12-60's by Holeproof.
 4. Slim beige shirtdress—fabric, one of the newest blends: wool, fur, nylon. By Zoltan Rosenberg, of a Milliken fabric, \$60, at Saks Fifth; Montaldo's. We added the civet ascot. Hattie Carnegie turban.
 5. Moulded to below the hips, where an easy skirt begins, a russet wool dress, worn here with a white fur dickey. By Edith Small, \$125, at Bonwit Teller; Garfinckel's. Striped turban, Hattie Carnegie.
 6. Grey wool; black satin surroundings—formula for a slender new day dress with its own satin fill-in. By David Levine, of Juilliard wool, about \$70, at Bonwit Teller; Himelhoch's; Joseph Magnin. Wrapped velours turban, Lilly Daché.

The moulded wool day dress



1



2



3



4



5



5



PAUL HIMMEL

Soft late-day dress:
not a shoulder
in sight

LATE-DAY HANDBAGS: NEW RULE—ANY SIZE,
AS LONG AS IT'S ASTONISHING.
ENORMOUS JEWELLED AND EMBROIDERED
SATIN BAG BY MILCH, BERGDORF GOODMAN.
DOLL'S PURSE OF CERISE SATIN
BY KORET, FROM SAKS FIFTH.



Where did shoulders go? They went undercover this season—here and in Paris. (Now, how late a late-day dress can stay out isn't measured by its bareness.) Another late-day fashion on both sides of the Atlantic—softness of fabric. On these two pages, the fabric news is a matter of crêpe.

Opposite page, far left: Possibly the smartest dress at a big cocktail party or a little dinner? A soft sliver of black crêpe, the cuffed neckline covering the shoulders and drifting into a back panel (guaranteed to make almost any woman look willowy). By Maurice Rentner, about \$135. Saks Fifth; Hutzler's; Sakowitz. Four-cornered plush hat from Sally Victor. The earrings: a fall of rhinestones by Marvella at Saks Fifth. *Near left:* Curved, and covered crêpe bodice; airy taffeta skirt. By Jo Copeland, about \$155. Saks Fifth; Frost Bros. *Right:* Late-day elegance at its most covered up—a cool, flickering, narrow look. Black crêpe lightly tucked. Shoulders, sleeves, and neckline all serene. By Herbert Sondheim, \$70. Saks Fifth; Woodward & Lothrop; L. S. Ayres. The close white satin cap, icily sequinned, from Sally Victor.

CRÊPE, BOTH PAGES: BY ONONDAGA,
OF AVISCO'S NEW RAYON YARN, MINIFIL
(PROMISING A NEW SUPPLENESS), AND ACETATE.





Fashion changes in fur

The timing is perfect...in a kind of lock step with the rest of fashion. Used to be that fur coats tagged along, following the fashion from what was considered a safe distance. Now, new silhouettes are appearing simultaneously in fur...as here.

On this page: The newest $\frac{3}{4}$ coat, shaped by Charles James in black Alaska Sealskin.

He made it originally in faille, then did it in fur (probably because someone told him he couldn't).

The result: brilliant. An almost horizontal fullness of skirt, closely buttoned fore and aft.

Designed for Gunther Jaeckel.

Facing page: The newest willowy line, inked in with glistening broadtail.

The shape, subtle as a cat, moulded under the bosom, with an over-collar, and the new line that's called straight, but hints (darkly here) at a waistline.

Of black Hollander-dyed Russian broadtail lamb, by Maximilian.

Also at Holt, Renfrew of Canada.

Both hats, of seal felt,

by Hattie Carnegie.

Diamond drop earrings,

choker, and button earrings,

Harry Winston.

Kidskin gloves,

by Kislav at Best's.





TO MAKE, WITH VOGUE PATTERNS

The fashion: jacketed

FIVE-TILL-MIDNIGHT: VOGUE PATTERN S-4446

These two—between them—could be the basis of an autumn wardrobe. Everyone, we trust, has *something* hanging in the closet? Because the secondary point here (the first being fashion) is the hours these two cover. *Opposite page:* Good fashion eight-to-five: the suit with the longer, closer jacket (that can't do a figure anything but good); the skirt, what else but narrow? Pattern S-4445, made here in thin lively taupe tweed by Lesur and worn with: a white ermine ascot; a white hat from John Frederics; white pigskin gloves by Superb. *Below:* Jacketed costume for cocktails through a medium-sized evening. The dress, the newest line: sleek and seamless from right under the bosom—not even a belt. Pattern S-4446. We used slate-blue Costa-Tabasso Italian silk. That fine glitter: diamond jewels from Harry Winston. The ranch mink muff: Revillon Frères. *For back views and yardages, please turn to page 227.*



The new line: one line

EXTENDING TO STOCKINGS: THE NEWS OF BLACK

This is not only a fashion point to know before you buy for autumn—it's one to *own* before you set out to buy: the foundation which, in effect if not in fact, is an all-in-one; is all-important to the fitting of the new longer-torso dresses and shaped suits. Notice, these are all black. So are the stockings—the delicately-black stocking is back in fashion.

Above: One willowy line from shoulder to thigh—arranged by an all-in-one foundation. Not a bit of boning; instead, black rayon satin-and-Lastex panels and power net; the brassière, of nylon marquisette and satin. By Rite-Form, \$25. Lane Bryant, New York.

Right: Two-way system to one supple line—a long-line brassière and an above-the-waist pantie girdle. Both use lace of Du Pont nylon—a good, working combination of what's needed and what's pretty. Brassière by Exquisite Form, \$8.50. Girdle by Treo, about \$23. Delicately-black nylon sandalfoot stockings by Gotham. Everything, Bloomingdale's.

Below: A delicious black package—in it, Patou's "Joy" (which now is also being made in an eau de toilette).



PAUL HIMMEL



Left: The all-in-one to perfect an evening dress. Strapless; the front and back, black nylon Alençon lace over pale-pink marquisette. By Flexees, \$30.

Ready September 15 at Lord & Taylor.

The shadowy stockings, Bryans black nylons, at Bonwit Teller.

Directly right: One piece of underclothing that does everything: shapes the bosom, smooths the waist and hips, supports the stockings, and is a slip besides—an enchanting slip of black silk crêpe de Chine.

By Character, \$65.

From Bergdorf Goodman: Garfinckel's.

Below: An all-in-one that's all the talk

in foundation circles—

it has a pleated nylon tricot petticoat attached

at the hipline.

By Pauline Gordon, \$60.

Black sandalfoot stockings

by Sapphire.

All, Best's;

I. Magnin.

Shoes: Both pages, by

Palter De Liso,

at Bonwit Teller.







*For Vogue's
Young Nillionaire*

The furred suit



The furred suit can be a smart young buy, even though its cost isn't exactly nil. Logic: it's important fashion (perhaps the suit of the year); it's often a suit with double and triple possibilities in the wearing—read the details of these suits below. *Facing page:* Further urbanizing for a city tweed suit: a fitch scarf-collar. The fur, plus a Milium lining in the jacket, means this can be worn well into the winter. In brown-and-beige tweed, by Jaunty Junior; \$80. Bloomingdale's; Hutzler's; Jenny's. Turban by Betmar. Gloves by Superb; satchel by Ronay. Monet earrings. Accessories: Bloomingdale's.



1. The fitted black suit—plus the delicious surprise of black fox cuffs. Very smart town suit; over an organdie blouse, a late-day costume. (Cuffs are detachable; could add to a young accessory collection; decorate, say, a bright red wool dress.) By Junior Sophisticates, of wool flannel; \$80, at Jay Thorpe; Strawbridge & Clothier. Angora cap by Madcaps. Gloves by Fuchs. Both, at Jay Thorpe. 2. The important brown suit, furred with brown Persian lamb—worn like this, a very new way for the young to look in town. (Or, it could be worn in the country, with the jacket opened over a bright sweater.) By Moordale, of wool broadcloth, by Miron, about \$80, at Wanamaker's, Phila.; Daniels & Fischer. Hat, by Madcaps. Gloves by Superb. Handbag, Rolfs. Accessories, Bloomingdale's. 3. The furred suit... the red suit. This is both, is important. (The sort of suit that might be worn in the afternoon, where one would ordinarily wear a dress.) Of Anglo wool doeskin; leopard collar. By Judy n' Jill; junior sizes. \$85, Lord & Taylor; Montaldo's.

Elba holiday

BY IVAN WICHFELD



Our arrival in Genoa coincided with that of the heat wave, and although my brother's apartment was on the sea, the air was brassy and stationary all day and all night. His month's holiday began in two days and we still had not decided where to go; my wife and I liked the idea of going somewhere in the mountains, but he preferred the seashore as he had discovered the fascination of underwater fishing, and spent his leisure hours with mask and gun in the water below our windows. In the course of a heated discussion, the word Elba was mentioned, and before we quite knew how it had happened, we had decided to go there.

A travel agent supplied us with the name of a hotel, the Albergo Fonte Napoleone, but doubted if we could get rooms at this late date, for the hotel, which is a very good one and the only one of any size on the island, is usually packed from the moment it opens in June till the season ends in late September. It seems that we were destined to go to Elba, however, for when we telephoned, we found that they had room for us.

The next day my brother came home from the office with a rueful smile; "I met someone today who has been to Elba, and he says that it can be *un forno* (a furnace)." He enunciated very clearly

and rolled the "r," so that we could almost feel the white-hot embers, but it was too late.

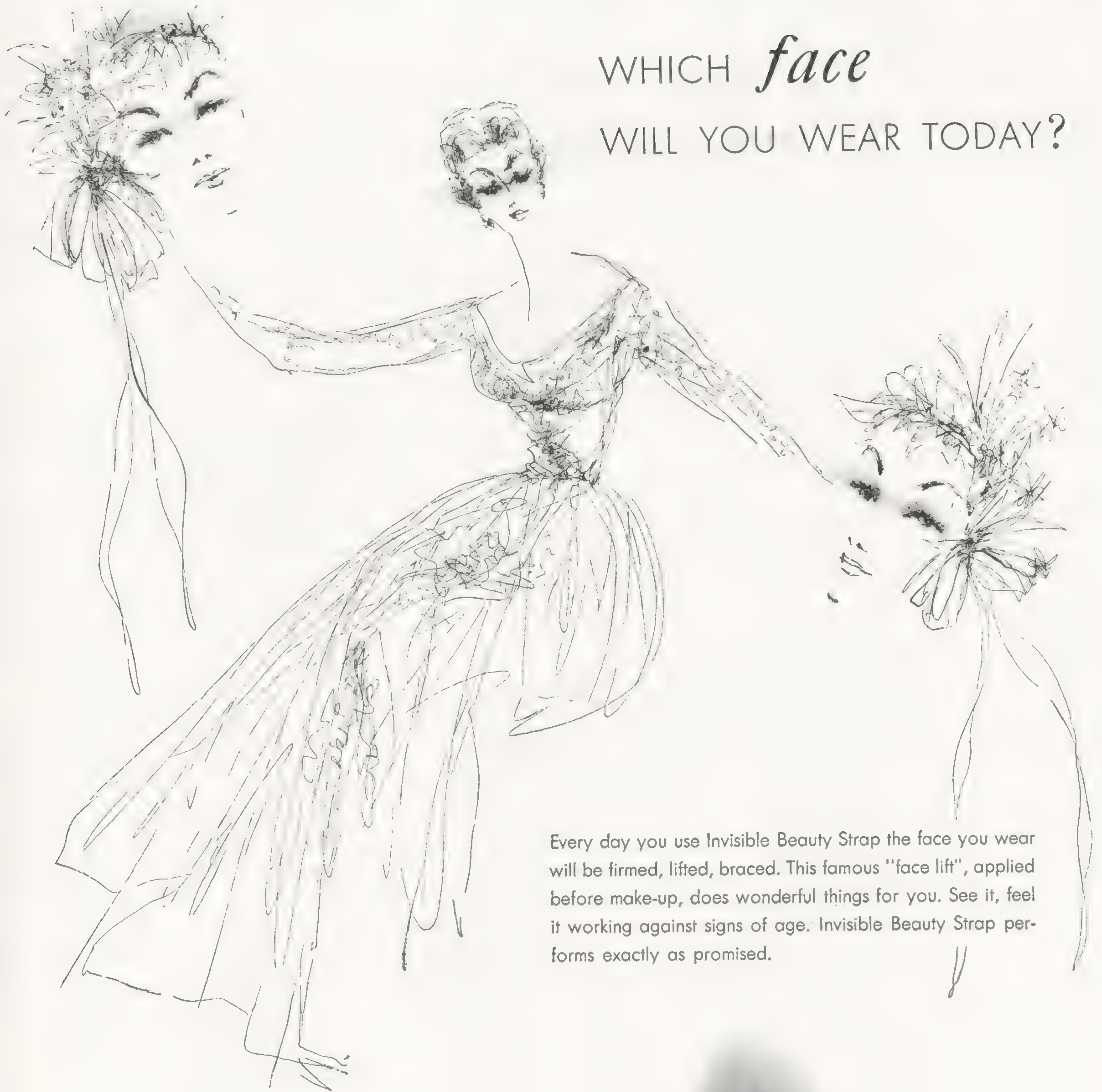
We hired a Fiat "1500" (the perfect car for those *corniche* roads, for it goes round the sickening curves in one motion, without the front-wheels-round and then the back-movement which makes a drive along winding roads such purgatory) and drove up the steep Bracco Pass and down through Spezia to Pisa.

The next day we took the Via Aurelia, on either side of which hundreds of thousands of pink and white oleanders have been planted, so that it resembles an endless alley of flowers all the way to Rome. Seventy miles south of Pisa we turned onto a peninsula, at the very tip of which lies the factory town of Piombino. It had the usual Communist slogans crudely chalked on the walls: "Down with Ridgway, general of the plague," for this was in the days of the charges of germ warfare, and the ubiquitous *VV pace*, short for *Evviva pace*, "Long live peace." Long before the war the Italians must have seemed to tourists a very warlike people, for on every wall one might read the words *VV Guerra*, "Long live war." In point of fact the *Guerra* who was thus exhorted to keep alive was a cyclist of no mean ability. Whether he survived the conflict I can not tell; at

any rate his place has now been taken by the dove of peace.

There seemed to be some doubt at the offices of the steamship line in Piombino as to which ferry was to make the crossing to Elba on that particular day. It appeared that there was a large ferry and a small ferry, that the former would come all the way from Sestri Levante if it came at all, and the latter from just around the corner. The large ferry could take cars, the small ferry could take no cars. Even if the large ferry did come, however, it would not be of much use to us, for there was a strike among the men who loaded cars onto ferries, and hence—we were told—our car would under no circumstances get to Elba that day. Knowing that the Fonte Napoleone was fifteen miles or more from the ferry landing, we drove onto the pier together with other hopefuls, and were cheered when the larger ferry hove into view. There were men present who had mastered the noble art of getting cars onto ferries without officially being car-onto-ferry-loaders, and for a consideration they demonstrated their skill. The crossing takes about an hour and can be surprisingly rough. The boat stops twice offshore, and each time passengers and mail are lowered into wallowing rowboats to (Continued on page 226)

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MAUGHAM

(Continued from page 172)

unfriendly manner, and a way of holding his cards in a tight little packet beneath his nose that gave the impression that he momentarily expected someone to snatch them away from him. Seated next to him was an Italian, gay, volatile, open—almost a simpleton in his friendliness and good will towards everyone.

The Westerner's attitude towards the Italian was one of lofty disdain—his whole expression seemed to convey that if this was the price of a trip abroad he should have stayed at home. But it was nothing to his attitude towards the man at the head of the table which was one of undisguised hostility—checking him at every move, demanding re-deals, insulting him in every possible way without openly accusing him of being a crook. The man in the checkered cap took all this baiting in good humour, twanging a reply occasionally in Brooklynese, and winking at the rest of us in lordly tolerance of this rube who was afraid of being taken by the city slicker. We responded to this worldly grin, but watched him closely nevertheless, as he distributed the chips and took our money. As the game progressed, the peculiar inter-relationship of these three became more and more apparent: each had his purpose in the game—and each played it to the hilt. The Italian was continually losing—nothing would break right for him—but he took his losses with good grace and continued to buy fresh chips whenever his own were exhausted.

"*Che sarà, sarà!*" he said. "I may be a sucker, but I'm enjoying myself. Give me ten more!"

His spirits were infectious, and whenever any of us were inclined to drop out we would look at the Italian and feel ashamed of ourselves.

At the end of the first session we were eager to see how the man in the checkered cap had come out. He came out almost exactly even, having won or lost nothing in three hours of play. The little Italian had lost fifty dollars (having staged something of a comeback towards the end), and the honest Westerner, apparently through dint of sheer caution and playing them close to his nose, had won two hundred and fifty dollars. I myself had lost sixty-five, but rose from the table feeling that the Westerner had certainly put it over on that questionable character in the checkered cap; and I heartily resolved to win back my losses the following evening, feeling that, while the Westerner was in the game to keep an eye on him, the gambler didn't stand a chance.

The following noon, as we were walking around the deck, Maugham suddenly broke his silence.

"I hear you were playing cards last night, Dwight."

I glanced at him, but he was wearing a deadpan expression, the little mouth tight beneath the close-cropped moustache, the heavy-lidded eyes gazing directly ahead at the lines of the planked deck converging in rigid perspective at the far end of the ship. Who had told him? I had

been vaguely aware, at one point in the game, of seeing the slovenly Haxton lurking somewhere in the doorway, but the fact that I was playing poker seemed hardly news of enough importance to relay to Maugham.

"Yes," I answered.

"How much did you lose?"

"About sixty-five dollars."

There was a brief silence as we briskly took the turn beneath the wheelhouse and started down the windward side of the ship.

"I wouldn't play with strangers if I were you," Maugham continued after a moment. "I daresay they're all good chaps—but they're much older than you are, and I imagine are on a much less stringent budget."

"Oh, I know just about how much I can afford to lose," I said airily. "And when I've reached my limit I'm going to stop."

"How much is your limit?"

"A hundred dollars."

"All the same, I'd save it for other things," he said. "You have no idea what Europe has to offer."

"Cheap women?" I said. (I had told him of my mother's advice.)

He looked at me a moment and then turned his eyes toward the horizon. I knew him well enough by now to know that he was having some difficulty framing the precise word he wanted.

"Expensive ones," he said at last.

In spite of his advice, and the kindly manner in which it had been delivered, I was the first one at the poker table again that night and was delighted to see that all my old friends had turned up—the Westerner, the man in the checkered cap, and the sprightly little Italian. Some of the others had fallen out, to be sure, but I attached no particular significance to this and in no way regretted their absence, as they seemed to be the ordinary, colourless type of person that one always ran into back home.

"You're a sport, I see," said the Italian gaily as we took our places and cut for deal. "That's the kind of spirit a young man should have. Never get discouraged."

As the cards were being cut he leaned close and whispered a confidence: "I'm no longer young, alas!—and I don't get good cards. But I keep on playing—I stay in the game!"

Just as the man in the checkered cap was about to deal, Haxton suddenly appeared at my left shoulder and called down the table.

"How about dealing me in?" he asked cheerfully.

The man from Brooklyn looked up suddenly from beneath his visor, and it seemed to me that for a moment he had lost some of his accustomed aplomb.

"Too late, Mr. Haxton," he said firmly, "the cards have been cut and the game has begun."

I was a little surprised at hearing the man in the checkered cap address Haxton by name. It seemed unlikely to me that their paths should have ever crossed.

"What do you mean, it's begun?" said Haxton, not unreasonably. "The deck is still in your hands and there are only six in the game."

(Continued on page 216)

for the young in heart...

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(Continued from page 214)

"No room," said the Westerner suddenly.

"Why, there's plenty of room," said Haxton, grabbing a chair from a neighbouring table and swinging it around in my direction. "Move over, Taylor."

I grudgingly moved over to my right. The little Italian was forced to move closer to the Westerner, who seemed none too happy about it, removing his chips with great ostentation to a place of greater safety well out of the Italian's reach.

"What's the first hand?" asked Haxton, like an eager schoolboy. "Everything wild?"

"Just ordinary straight poker," said the man in the checkered cap, dealing the cards with slow deliberation. "Just ordinary, old-fashioned straight poker."

My hand was the neutral type of hand that stares back at the player unblinking, like an empty face. I had no openers. I just had five cards. It was the type of hand I had grown used to. I was not a particularly good poker player but, on the other hand, I was not entirely without resources. I had discovered on an earlier occasion that my youthful appearance tended to make the average dyed-in-the-wool card player underestimate my guile; and I had inherited a histrionic gift from my mother for fleeting and elusive expressions which sometimes managed to convey the exact opposite of what I was feeling. I had found with practice that I could manage to look crestfallen on fulfilling a pair, and elated when I had drawn nothing. I tried these tactics now, but the man in the checkered cap did not prove a good audience, and the Westerner evidently had no regard for the theatre at all. In spite of my furtive and misleading expressions they continued to play their cards for what they were actually worth, which, compared to mine, was considerable.

My stack of chips continued to dwindle like an icicle in the sun until it was nearly level with the table, and the outside limit which I had established for myself had almost been reached. When it came Haxton's turn to deal he flung his cards lazily around the table in the same careless and slovenly fashion in which he seemed to do everything. I had become so resigned to my bad luck by this time that I pulled my cards toward me with the indifference of a man who is about to open a letter from his aunt. I found that I held three aces neatly, side by side, with a king and a deuce for support. For a moment I thought I must be dreaming, then I heard the man in the checkered cap open and the clatter of entry chips.

It is difficult, after all these years, to remember the precise playing of the hand. All I know is that, for some reason, I was never allowed to make a mistake. Haxton took the initiative in the betting and I simply followed his lead. Sitting at my left, he raised and checked with the precision of a test pilot manœuvring the joy stick and I, sitting beside him, simply duplicated his manœuvres

like a student at the dummy controls. I had decided that he was the best judge of altitude and I leveled off immediately when I saw him do the same. The pot was tilted several times before any cards were drawn, and I was down to my last dollar. I looked at my hand, looked down at the solitary chip remaining on the table and looked at my hand again. I am a strong man for keeping my word to myself, but this situation seemed to cry for something a little more cavalier—something that smacked more of the real gambler than of the classroom. Yet I was frozen in my resolution to myself and the thought of facing Maugham the next day. Even as I pondered, Haxton slid his entire stack of chips towards me with the back of his hand.

I threw away the king and the deuce and drew two. One of them was the fourth ace. Conscious that all eyes were upon me I gave my best expression—the one which I called the Gambler's Despair.

"I'm sick of this beating around the bush," said the Westerner suddenly. "I'll raise it five dollars."

Haxton upped it once again. I stayed. It was now a duel between Haxton and the Westerner and the man in the checkered cap.

"I'll call you," said the latter at last, in a rasping voice.

The Westerner and I threw in the required number of chips to stay.

Haxton, with a smile, laid down a pair of queens. The man in the checkered cap had a full house, and the Westerner held a flush in spades. I laid down my four aces.

"That's all for tonight, gentlemen!" said the man in the checkered cap firmly. "Kindly cash in your chips!"

Haxton let out a plaintive cry of protest: "Oh, I say, Lewis, it's barely ten o'clock yet!"

"That's all for tonight, gentlemen!" the man repeated—and I think I have never heard anything stated with such resolution.

The following day Maugham and I were once again taking our ritualistic walk around the deck.

"I hear you were playing cards again last night," he said.

"Yes."

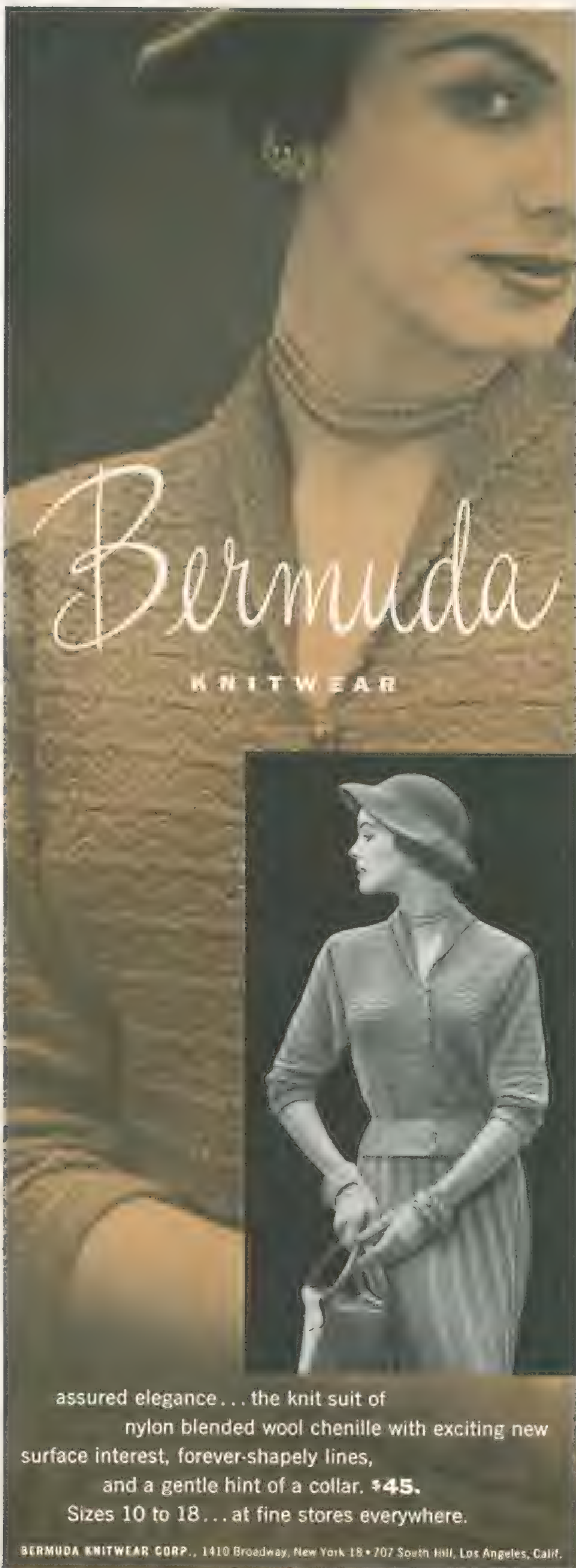
"How much did you win?"

"Oh—I got back what I lost and a little bit over."

"That's good," he said. "Don't forget you owe Mr. Haxton for some chips."

I was sitting in the Palm Lounge watching the passengers who were disembarking at Cherbourg getting their passports stamped in the main salon beyond. Maugham and Haxton had already gone—up and away before I was on deck—and I was longing for a glass of beer. But the bar—alas!—was closed while we were in port and I figured that I had a long wait before me. The lounge in those days was in charge of a curly red-headed cockney with an extremely long nose, who retired from the sea some years later and bought a public house in Sussex, where he put up the shutters one day and drank himself to death in solitary grandeur. But in those days he was still young and cheerful and I could hear him humming through his teeth as he

(Continued on page 221)



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SHOES FOR THE SUIT LIFE



Some of the smartest fashion news of the season is being told in suits; one of the smartest afternoon and dinner dresses is a broadcloth suit. It's not just suit weather right now; it's a suit season. Therefore:

1. For a black broadcloth suit, a suède shoe with a little metallic collar at the throat. By Delmanette, \$17. Delman. A slim envelope of black suède; a gilt fleur-de-lis. By Lennox, \$14*. At Lord & Taylor.
2. The sort of suit shoe you might wear endlessly with suits and coats: a square-throated opera pump of navy-blue calfskin (with an affinity for high polish). By Troylings, \$13. Macy's. Shown with it here, a checkerboard necklace of flexible gilt links. By Sarah Coventry, \$7*.
3. An opera pump of grey suède (pretty colour) with a small buckle at the collar. By Paradise, \$13. Stetson Shoe. The bracelet is made of five strands of gilt beads, graduated. By Accessocraft, \$10*. At Franklin Simon. And a large square of olive green silk twill, colourfully bordered with silk shantung. By Bersoie, \$5. Lord & Taylor.
4. The two-textured opera pump—black suède with patent leather trimmings. By Johansen, \$16. Stern's. The short Shalimar glove is of two fabrics: velvet, with a nylon jersey palm. \$3. At Bloomingdale's.



*PLUS TAX



5. A town suit shoe (for one thing) of black suède, with a prettily squared throat. By Jacqueline, \$10. Bramson's, Evanston. Its equally urbane partner is a fringed Italian scarf of gold lamé and satin in alternating colours and stripes. By Echo, \$6. Bergdorf Goodman. 6. A profile of classic simplicity—that's the beauty of this opera pump. Of brown suède, by Naturalizer. \$11. Macy's. The earrings shown here are rigid loops of textured gilt, with pineapples of gilt chains dangling in the centre. By Eisenberg, \$10*. Tailored Woman. 7. Very tailored, this black calfskin opera pump. The buttoned tab on the collar marks it for life (a long and useful one) as a daytime suit shoe. By Vitality, \$13. Stewart Dry Goods. Eight gilt domes are the central feature of this flexible bracelet, \$6*. By Capri. Saks Fifth. 8. Two of a kind (the kind being tailored for suits, and handsome): an opera pump of black suède. At the throat of the shoe, a stitched buckle of the same leather. By Red Cross, \$13. Gimbels. The hand-bag is a long envelope of black saddle cowhide; the two compartments inside are both lined with faille. By Rolfs, \$11*. At Bloomingdale's. *Note: for news about stockings to wear with these shoes, see page 194.*



DRAWINGS BY DES CARTES

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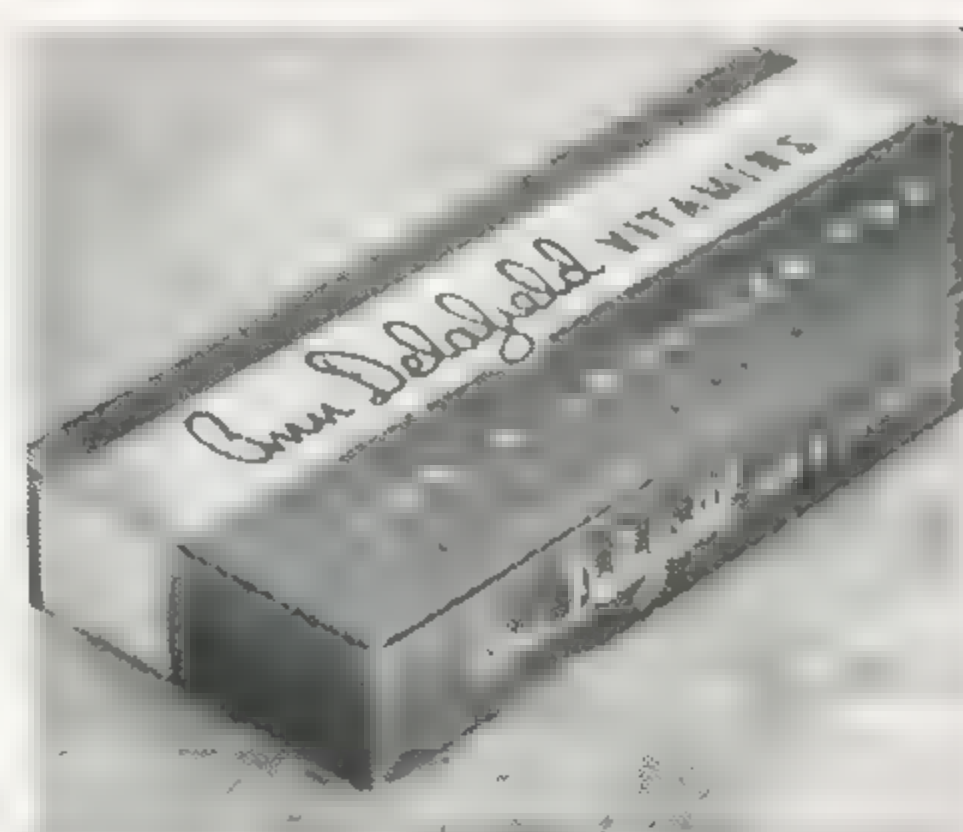
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Discoveries in beauty



GRIGSBY

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MAUGHAM

(Continued from page 216)

stood beside me, enjoying this hour's respite from the rush of business.

I thought of Maugham and Haxton, and the man in the checkered cap, and began to wonder whether the danger of bankruptcy before I had even reached Europe hadn't all been a product of my imagination. As so often happens, now that I was safely through the fire I had begun to wonder whether it hadn't all been smoke of my own devising. After all, the man from Brooklyn, the sprightly little Italian, and the Westerner may have all been an over-dramatization on my part of a few picturesque but harmless personalities; and my three aces on the first deal may have been purely a matter of—But why had Haxton pushed over his chips? Why had Haxton been so sure that—

At this moment a short, squat little man in a checkered travelling cap stepped through the door from the deck carrying his suitcase and headed for the lounge. He failed to see me sitting in the shadow of the palms but raised a familiar hand to the steward as he passed.

"Goodbye, Red," he said.

When he had gone I turned to the steward, whose long nose was pointing towards the main salon like a bird-dog scenting quail.

"Steward, I've learned one thing on this voyage."

"What's that, sir?"

"Never to play cards with men who call you 'Red.'"

He gave me one of those deferential but empty smiles, of which only

the English manservant is capable—a smile which seemed to say, "I don't quite get the point, sir, but there must be something in it, because you're a gentleman and I am not."

Then something in my lonely and youthful imbecility must have touched him, because he pointed to a wood engraving that graced the opposite side of the lounge.

"Nice picture over there, sir."

I read the inscription: "SOUTHEAST PROSPECT OF THE CITY OF BATH."

It was assuredly a nice picture, but it seemed to have little or nothing to do with what we had been talking about.

"Yes," I said puzzled. "Very nice picture."

"That's a nice one above it, too."

I raised my eyes to the higher level. Printed in square black letters in a simple frame were the words: "PASSENGERS ARE WARNED THAT CAMBLERS ARE CONTINUALLY CROSSING THE OCEAN. BE ON YOUR GUARD!"

"Mr. Maugham was sorry he didn't get a chance to see you before he left, sir," said the steward. "He and Mr. Haxton went on the first launch."

"Thank you," I said.

"Not at all, sir."

He started toward the smoking room, producing the key that opened the Dutch door.

"Oh, and another thing," he said, stopping, "he wanted me to be sure to ask you to remember him to your mother."

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The photographs in the strip at the right
were taken, step by step, during a Cream Treatment
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in the photograph above; the crescent-curved coiffure
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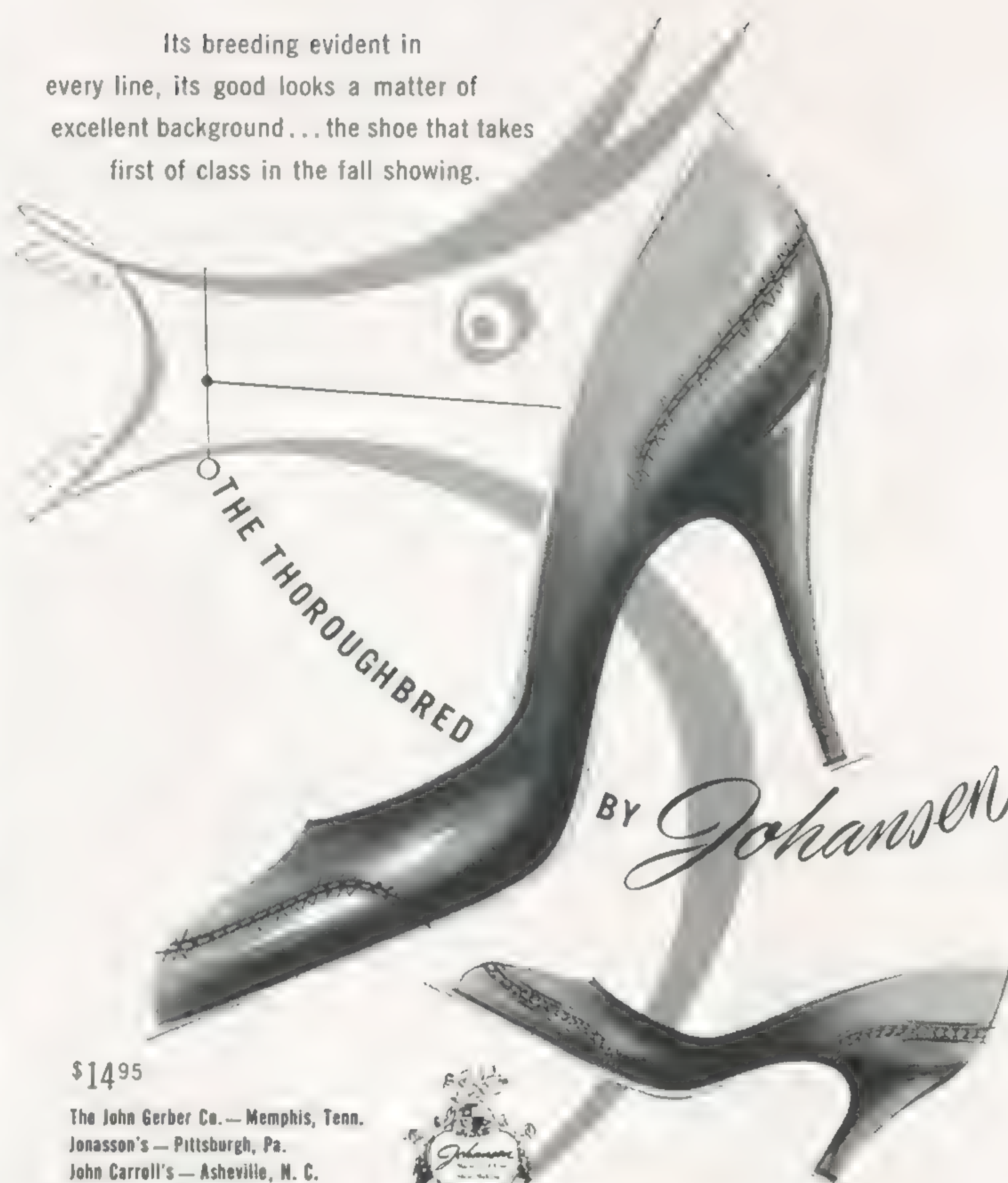
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This year, whatever you choose for day would be, most likely, a complete costume. And even more likely, tweed. Almost every house showed a coat that had relation to the suit or dress beneath and sometimes the costume came in as many as four layers; example, *Dior's* finger-tip length brown tweed short coat over a neatly fitted tailored suit of the same tweed; underneath the jacket, a sleeveless tweed jumper which can come off to show a chiffon blouse beneath.

At *Grès*, there was a series of beautifully fitted coats with especially designed dresses beneath. One darkish grey wool zibeline coat was over a marvellously draped grey silk jersey dress; a narrow brown tweed coat with a jersey dress beneath, and a black, big-collared coat was worn over one of the *Grès* classic draped black silk jersey dresses.

Givenchy showed a finger-tip length, mink-collared coat over a black wool dinner dress. *Schiaparelli* designed her excellent finger-tip length coats (cashmere or tweed) as part of a costume with dress or suit beneath. At *Dessès*, a three-quarter coat of cashmere, made to be worn over the brown dress with which it was shown. At *Balenciaga*, one of the most beautiful costumes was for dinner—a black coat over a pinky-beige satin jacket to which was attached a big ermine collar, worn outside the black coat.

But if you wanted to choose a suit without benefit of accompanying coat, you might well choose, from *Fath*, one of his black-and-brown tweeds with black astrakhan used sparingly at neckline and wrist. Or at *Balenciaga*, his superbly cut, lightly fitting suit, the jacket shorter than in other seasons, of grey flannel; or at *Lanvin-Castillo*, a fur-collared suit with a widish sleeve. Or at *Dior*, a fitted tweed—perhaps with a glittering bodice beneath, for dinner. At *Patou*, an especially good group of the characteristic "Paris tailleurs."

At *Madeleine de Rauch*, they would fit your tweed suit perhaps looser than you like, until your eye became accustomed to *De Rauch's* line, and over the suit you might want to put one of her enormous tweed coats, edged (or even lined) with long-haired fur.

For your tweed day dress, you could choose, almost blindfolded, from any house in Paris, for there was an amplitude of quiet ideas, deceptively simple but complicated cut, and beautiful, beautiful woollens. Most of the dresses were snugly, or a little less than snugly fitted over the torso, with fullness above, and many of them were in the prevailing brown-and-black combination, which, with black-and-white, was the tweed trade mark in Paris this year. *Patou* had an excellent series of these dresses (in jersey also) and *Heim* had a very good brown tweed one which could be worn with its own loose jacket. *Marc Bohan*, a new Paris house, made quite a thing of nicely detailed jersey for day, but the big news of his collection was in the

big tweed coats, sometimes lined in red fox.

For the late-day and little-dinner life, clothes more covered than in other years. One of the most elegant, really formal suits in Paris was at *Schiaparelli*—a complicated combination of black lamb, wool, black satin, with a waist-length jacket, a moulded torso, narrow skirt. At *Balmain*, an enchanting grey velvet coat, loose, straight, with leopard muff and ribbon-tied collar. One of his pretty black chiffons was pleated all over in diamonds. And for a dignified, ageless woman there was a handsome black silk crêpe dress with hem-length drapery at the side.

Balenciaga's late-day clothes were probably as superb as any he has ever made—great invention in neckline and cut, often bloused, casual, no trimming; soft, convertible necklines to be pulled up on shoulder straps or dropped (elevator-necklines, really) if you want to be more décolleté. A new touch was to add satin puffs to sleeves. Here you might choose paper taffeta, with his famous harem skirt, or one of his beautiful cut velvets. (And all of these late-day dresses were made more elegant by tiny coloured hats or headaddresses of ostrich feathers or roses.)

If you were choosing for the late-day at *Grès*, it would probably be one of her silk jersey dresses—you could choose from half a dozen.

For little evenings you might, this year, be inclined to choose a very narrow, ankle or floor length dress—perhaps even a black wool; or a day length black wool one such as *Givenchy's* high-front, low-back model. At *Dior*, a beautiful black wool late-day had his this year's soft bulk above the moulded torso and, unusual at his collection, a very deep V-neckline. And, if you are young and like your little dinner clothes to be "amusing," you would certainly think of buying *Heim's* brown tweed dinner dress called "Coca-Cola"—high neck, short sleeve, torso fitted, spreading skirt, and, surprise, with a sprinkling of cocoa-coloured sequins across the top of the bodice.

For evening? In this issue two of the great new evening lines—the day-length evening dresses with definite back interest (pages 180-181) and on pages 184-185 the new, unglittering dress with narrowed lines. Many magnificent evening coats: At *Lanvin-Castillo*, of wool or satin; at *Marc Bohan*, of satin. Demure, small, three-cornered scarfs appear (at *Fath* and *Dior*) and the great stole is still a part of evening magnificence, as in *Balenciaga's* superb collection of long evening dresses. These were almost all of satin or faille, in white or pale colour, without embroidery or trimming of any kind; they had, for the most part, semi-covered tops and again his great stoles, this time in dragee shades of a sort of frosted velvet. Nothing could be more effective than these unadorned, effortless evening dresses—the most beautiful in Paris.



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THE ART OF ADVENTURE

(Continued from page 187)

ness, a perception in botany or into the nature of time, when the imagination, like the small boat in a tale for children, is swept out into new and perhaps awful waters. In any case what matters is not the search for the unusual happening or human contact—those, given the true prerequisites, are unavoidable—but the range of imaginative reference and the quality of life engaged in whatever circumstance.

At its best the category of adventure becomes irrelevant, as in connection with any serious achievement in art or creative science or possibly statesmanship, when the main substance of life is involvement with ultimate risk, with North Poles and Wonderlands. In general, to misapply a line of contemporary verse, the difficulty is that "the counterfeit virtues always resemble the true." The taking up of the high challenge can have all the appearance of the most humdrum existence, thereby affording much comfort, in the line of complacency, to those who have hedged every bet; while nothing is easier than for the spurious adventure to seem, at least to its protagonist, the real thing—oddly limited though it almost always is to three prospects: sexual experiments, a sort of human beachcombing in the hobo or underworld fringe, and the wistful search for glamour in some other social set.

An executive friend of mine tells me about a seedy spendthrift character he has taken up with in a bar, and through whom he has become acquainted with various other "fascinating" characters and seedy dives, and after a while I am thinking, "This is a very dull and obvious business you are going on about; frankly, I am bored." It is dull because my friend has let his life and mind be stale, and was in need of his tawdry little novelties as people can be of alcohol, divorce, power, being always in motion, and so on. One could as well speak of the "Adventures of a Hypochondriac"—better; that at least would not fool anyone, since everybody knows that whatever else it may be, adventure means enlargement, not drawing in and diminution of life.

Such are the ghost adventures, fathered by inadequacy and ennui. They have nothing to do with the clear distilled image and the fascination in it of far places, of the new, the unexplored, the perilous. The validity of that image is in its correspondence to a truth that pervades everything, making it possible to think of the apparently limiting factors of the present, the relative scarcity of bandits and safety of ships and difficulty of arranging to be sprung on by literal tigers, as a great

blessing. Not, of course, from the point of view of comfort, the dependence on comforts being probably as out of keeping with adventure as it ever was, but because the removal of such hazards may clear the scene for profounder versions of the dangerous and the remarkable.

What those will be in any given life can perhaps best be seen in the negative, and involves a paradox, but only a verbal one. It is that when one thinks of the people one knows who convey the fullest sense of adventure, it will rarely if ever be those whose experiences would normally be put under that heading—of whom one would say, "She (or he) likes adventure" or ". . . is always having adventures"; who keep needing to change their social climate; who have undertaken the rashest marriages; who collect exotic acquaintances, or would themselves be generally spoken of as "characters." It will not usually be those, either, who have travelled most, although given an open eye and mind travel can still be one of the great fresheners and a large appetite for life is apt to involve a certain amount of it. It will be those who, while holding to one chosen primary direction of their energies, and accepting the geographical and other limitations imposed by that direction—since otherwise there is only the confetti of experience—are at the same time chronically taking on the highest risks proposed by chance and their own natures. The stakes are high in proportion to intelligence and vitality, the rewards if any are incidental, and the successful outcome, in terms of the ultimate quality of the one long adventure, will most often entail an unutterable degree of patience, as well as an exceptional knowledge of despair. These are the people through whom all settings become extraordinary, and they are fairly often, although not always, people one would not speak of as "happy"; yet they might themselves find the term somewhat irrelevant.

The challenge itself is the point, and if the relation of a person's strength to it has been gauged rightly, is happiness; even though all the enterprise may seem to lead to a return from the desert island, or an attempt on some other frozen peak, or being whirled in a canoe into the immense white wall—of nothing, or possibly of all meaning—that closes *The Narrative of Arthur Gordon Pym*. This is true lifetime adventure, and at its fullest it is not for everyone, any more than climbing Everest would be. But it would be a poor life that did not contain the impulse to it in some measure, and a sad state of things if it were no longer valued.

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ELBA HOLIDAY

(Continued from page 212)

an accompaniment of gay repartee.

Elba is a much larger island than I had expected—twenty miles long, in fact, and about ten miles wide. Its peaks, rich in mineral deposits, and marble quarries, rise in many places to an altitude of close to 3,000 feet. The climate is mild, with frost most unusual, and in spite of the low rainfall (it had not rained for over a year at the western end of the island), the chestnut and olive trees are very green, and the vines and little patches of grain are rich and healthy.

From sea level the road winds upwards through magnificent chestnut groves to the Albergo Fonte Napoleone, which is set at an altitude of 2,000 feet. The Albergo is fairly expensive according to Italian standards, about seven dollars a day per person, including food. A cool breeze blows night and day at this altitude, and at no time during our stay was the heat at all uncomfortable. Near the hotel is the natural spring, which was named after Napoleon, and whose waters, supposedly, cure any of a dozen ailments. Originally, the main building was a private villa; and three cottages have lately been added, so that in all about fifty people can be accommodated. The food is very good and the local white wine excellent and inexpensive. In the evening there is dancing on the terrace, and often a game of bridge or canasta.

Each morning at eleven the hotel bus descends the several thousand feet to the hotel beach and returns at five. (Picnic lunches are provided on request.) It is well worth while having one's own car, however, for some of the more attractive beaches are ten or fifteen miles from the hotel, and there are many picturesque villages in the hills with fine old churches. Once a fortnight the hotel rents a yacht for the day, and takes its guests to the neighbouring islands of Capraia and Pianosa.

We usually spent the day, at Marina di Campo, on the southern side of the island, fishing by the hour, and lunching under the pine trees. My brother became skillful with the underwater gun, which is a harpoon released by a trigger and powered by a strong rubber band. We used no breathing apparatus, and could consequently not stay submerged for any length of time, but a mask with a schnörkel attachment enabled us to float or swim with our faces in the water for as long as we wished. On sighting our prey, we dove and fired.

At first we did not allow for distortion, and aimed too high; the puzzled target would move about a foot as the missile whizzed past him, and you could almost see him shake his head and hear him mutter, "Such a sad case; mad of course, quite mad."

On another day we took a boat from Marina di Campo to Fetovaia, which can not be reached by car. From a distance the tiny beach seemed covered with snow, but on landing we saw that white lilies grew one beside the other in the sand. The

fishing here was good, and a hunter walked by, dragging a twenty-pound monster covered with armour. In the distance we could see Corsica and the Island of Monte Cristo, the property of the house of Savoy, where octopi the size of race-horses scuttle across the sea-bottom, and schools of tuna linger before moving to their rendezvous with death in the nets off Elba.

High on the mountainside above Fetovaia, under a bamboo lean-to which breaks the scorching rays of the sun, men labour for \$1 a day, chipping with hammer and wedge at granite blocks which will one day be the curbstones of Rome; their conversation is gay and their jokes are simple, but many of them wear goggles to shield one remaining eye against the flying chips which fill the air and draw blood where they strike. After ten hours' work they will return to their hovels, where the hens mercilessly tyrannize the kittens underneath the table, and great toads hover for tidbits by the doorstep.

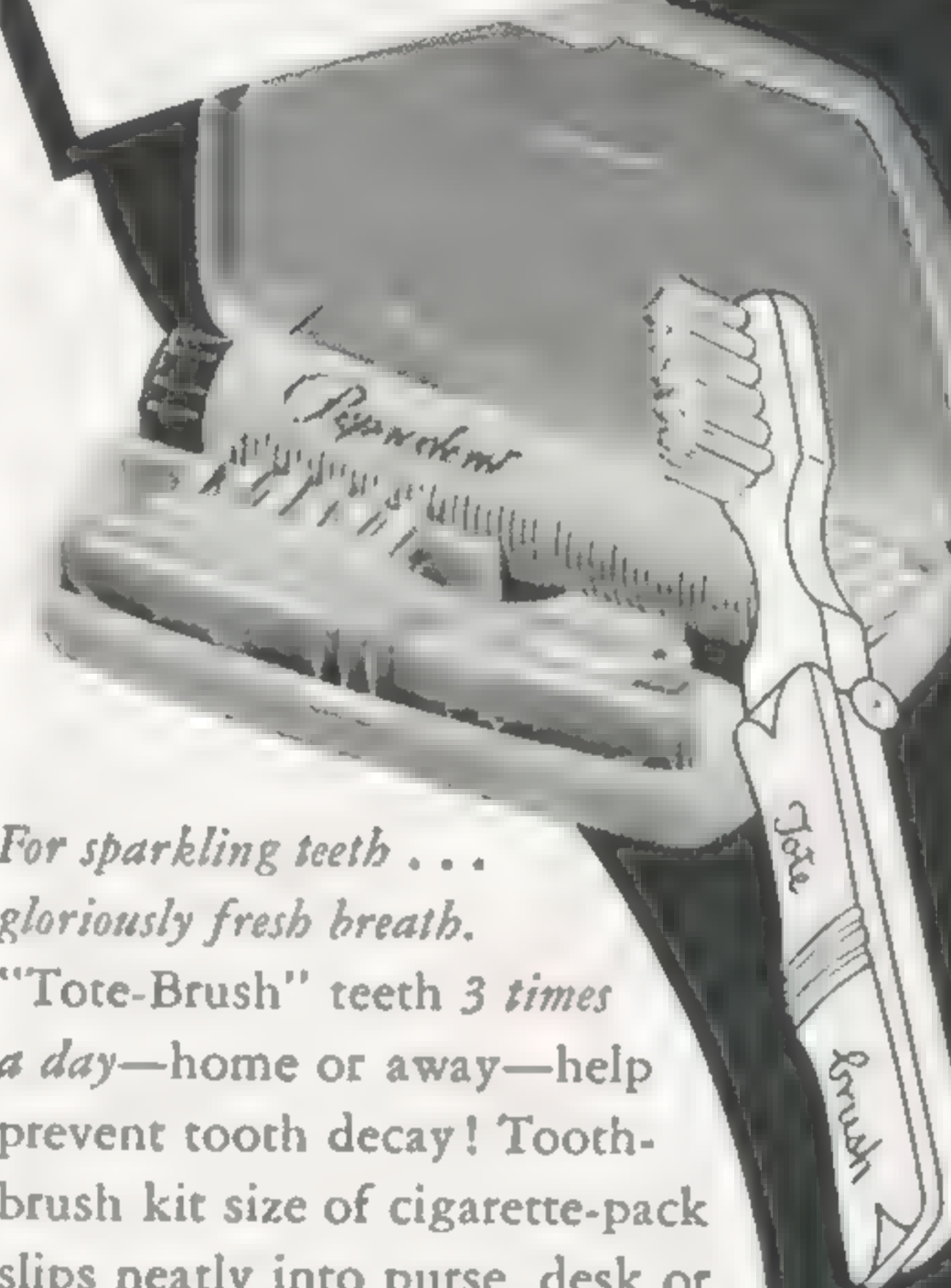
The Elbani are the nicest people in the world. They trace their lineage to every race under the sun; the descendants of blue-eyed Swedes and of hawk-faced Saracens toil side by side, recognizing Portoferraio as the centre of the universe, and desiring to see no other part of it.

The memory of Napoleon lives on in Elba like that of Bonnie Prince Charlie in the highlands of Scotland. After his abdication in 1814, he was given the sovereignty of the island and retired to it for ten months before embarking in February, 1815, on the ill-fated hundred days. In the short time he was there he did more than anyone has done before or since to develop trade and to build roads and houses, and his name is venerated by all save one cynic who has written on the wall of his tavern in bold letters: "I am certain Napoleon never slept here."

His main residence was a cottage outside Portoferraio, beneath which an admirer erected an impressive palace thirty years after the Emperor's death; it is imposingly decorated on the outside with "N's" and bees and Imperial crowns, but contains nothing of great interest beyond a statue of Pauline Borghese by Canova. Napoleon also spent part of the time in a house near the Fonte Napoleone seeking in the waters of the spring a cure for his rheumatism.

It is said that Napoleon left Elba because the promises which had been made to him were broken. His pension was not paid, and his wife was not allowed to visit him (that was the reason she gave for not leaving the gay court of Vienna). The guide who takes you round the plainly furnished cottage in which he lived, will point out a scribble on the wall which purports to be in Bonaparte's own hand-writing; it reads something like *N'importe où il demeure, heureux Napoléon*. And yet I can not help thinking that the endless bitter years on St. Helena must have seemed doubly long when he thought back on the paradise he had lost.

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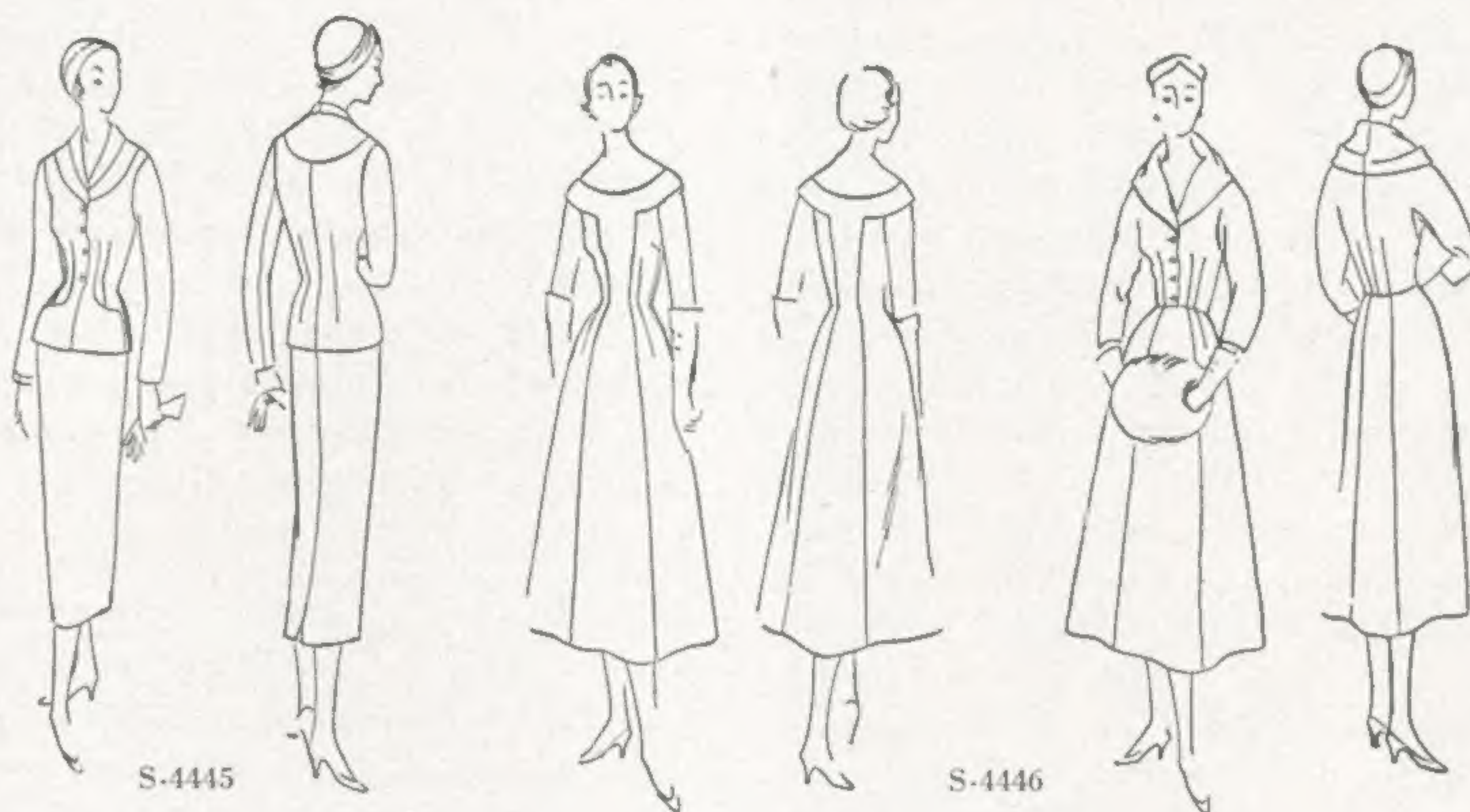
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Coat, above: Nubby red winter coat with a new approach to slenderness: tabs growing from the hipline pockets button down the coat's back fullness, engineering this perfectly straight, narrow line with roominess folded-in. By Jaunty Junior, of worsted bouclé by Juilliard; \$85. At Hutzler's. *Coat, below:* This is a raincoat—a slim cut of grey rayon flannel, with a black velvet collar and buttons. Worn here with a fringed wool jersey sweater-hat. Coat by Sherbrooke, \$30 at Bonwit Teller; L. S. Ayres. Hat, a John Fred-erics Charmer, at Bonwit Teller.

Vogue Patterns

(Backviews of Patterns shown on pages 206-207)



Above, left: Pattern S-4445, suit with a new longer jacket. In sizes 12 to 20 (30 to 38). For size 16 (34), 2 $\frac{3}{4}$ yds. of 54" fabric. Price, \$1.50.

Above, right: Pattern S-4446, slim dress and jacket costume. In sizes 12 to 20 (30 to 38). For size 16 (34), 5 $\frac{3}{8}$ yds. of 39" fabric. Price, \$1.50.

TO ORDER: Vogue Patterns may be bought in the important shops in every city, or by mail (postage prepaid), from Vogue Pattern Service, Greenwich, Connecticut; and in Canada, at 198 Spadina Ave., Toronto, Ontario. (Some pattern prices are slightly higher in Canada.)
Note: Connecticut residents please add sales tax.

TO IMPROVE YOUR SEWING: See *Vogue's New Book for Better Sewing*, a guided tour through 14 patterns, stitch by stitch. This, \$2.95 at all book shops, at many pattern counters, or direct (postpaid) from Vogue Pattern Service, Greenwich, Connecticut.

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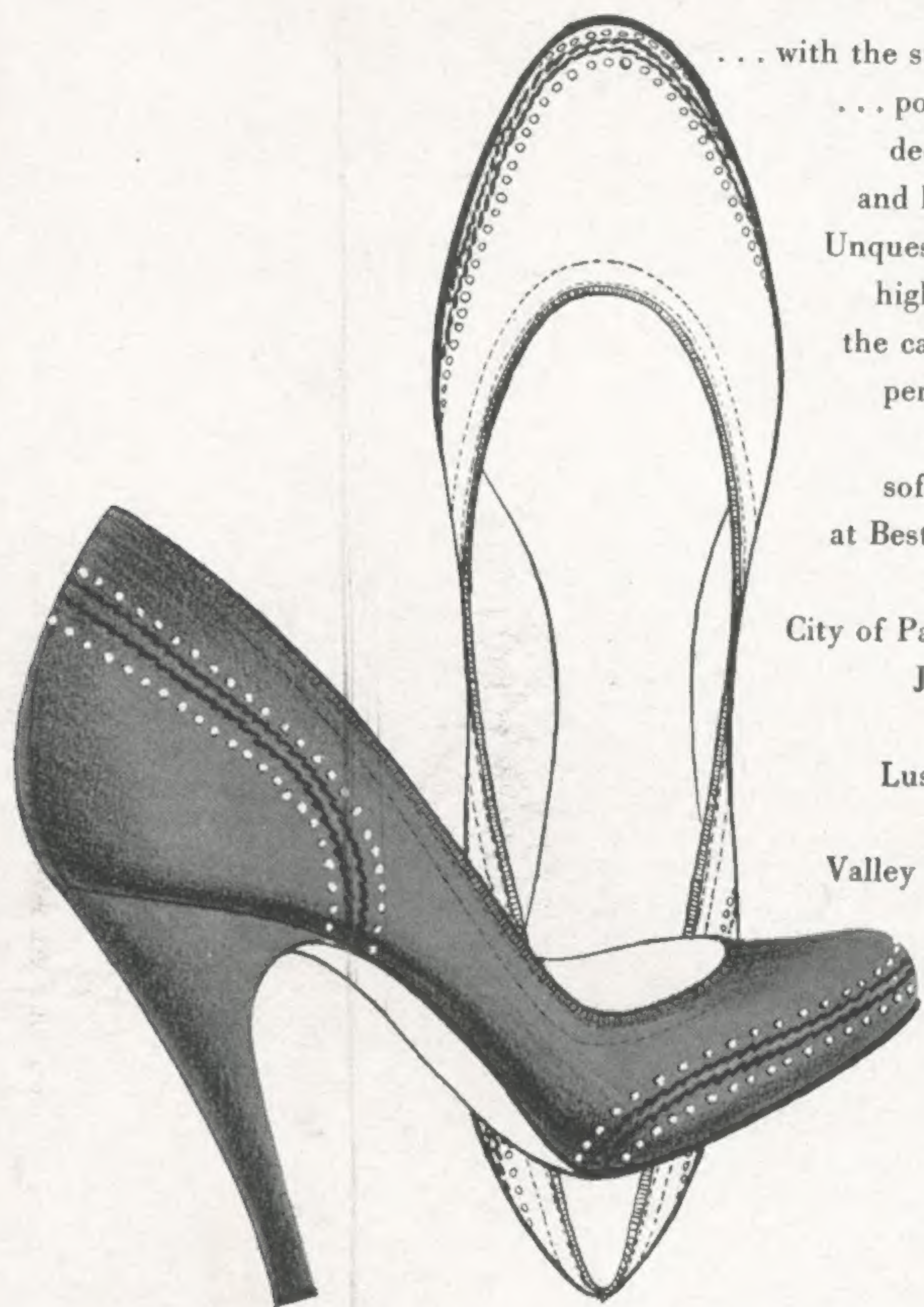
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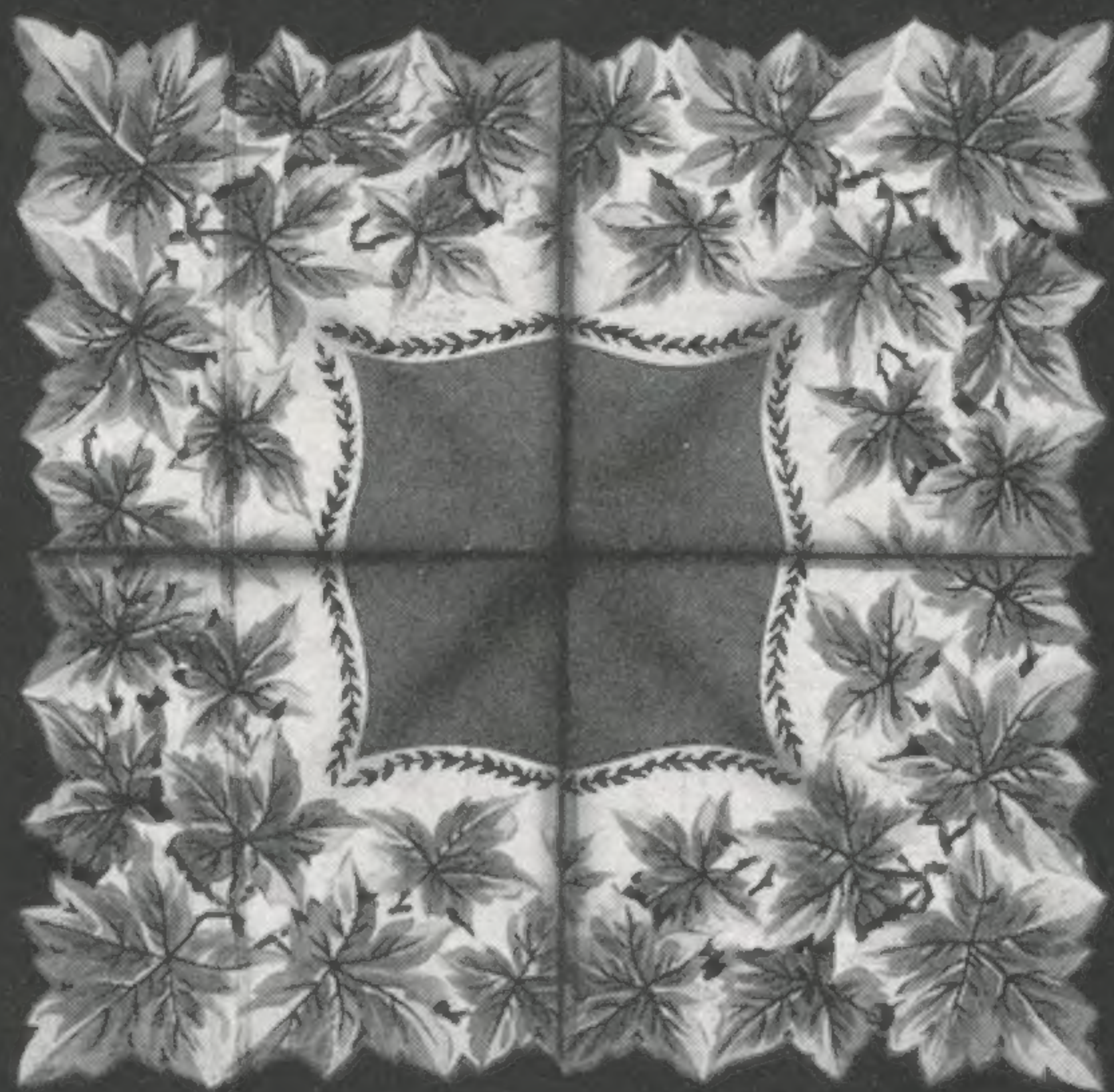
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Aphrodite

(Continued from pages 174-175)

This ravishing marble girl, known as the New York Aphrodite, equals in beauty and importance the Venus de Milo at the Louvre and the Medici Venus at the Uffizi Gallery in Florence. A slight young goddess, this Aphrodite, if she were intact, would stand just over five-feet-one-inch tall. Carved out of a warm-white marble, lightly veined with brown, she is wonderfully well preserved in spite of chipped nose and lips, and missing arms. Although her legs are gone from the knees down, the plinth on which she stood remains, and on it part of the left foot that bore her weight.

Her rank, however, as a major work of art is undamaged. Miss Christine Alexander, curator of Greek and Roman art at the Metropolitan Museum of Art, said: "She is thought by some critics to be the greatest single museum acquisition to come to this country."

Her charm remains. "We have never had anything quite like her," Miss Alexander said, speaking of the statue's audience appeal. On her first Sunday on public view at the museum, 8,747 people came to see her. In a round month the door-count ran to 60,604. The Metropolitan considers this a healthy traffic for an exhibition involving many works. For a single work it sets a record.

The ageless charm of this Aphrodite (or, by the Latin name, Venus) shows through her history. She herself is a copy of a Greek statue made around the turn of the fourth century B.C., long lost, but obviously admired ages after its creation. Again and again, in collections, replicas of this earlier bathing Aphrodite appear. None are as important as the New York Aphrodite and the Medici Venus, both carved in the early Roman Imperial period—the New York goddess, dated in the first century B.C., probably the older of the two. These Aphrodites all hold the same pose, have the same dimensions (measured from the original). Their special beauty depends on the fact that, unlike another century's "September Morn," the copies were not reprints. Some were made by men of genius. In all, differences appear.

The New York statue, very likely made by a Greek working for a Roman client, has a more startled, sweeter tilt to her head, a fuller modelling of the figure, than the Medici Venus. Both reproduce the lost earlier statue; that statue, in turn, reflected the fame of Praxiteles' great and still earlier lost bathing Aphrodite, whose naked beauty bowled the Greeks into a final acceptance of

the undraped female body in art.

Until the eighteenth century, the New York Aphrodite's history is not known. But in the latter half of the 1700's she may have belonged to Count Schlabbrendorf, a nobleman from the Prussian province of Silesia. He was well-to-do, travelled, well-educated, and apparently advanced in his ideas; he gave up most of his titles, and as director of building for Silesia, took pride in having pruned away the superfluous architectural fripperies of an earlier day. In addition, Count Schlabbrendorf admired Johann Joachim Winckelmann, a man exhaustively enamoured of Greek and Roman culture. The best-informed classicist of his times (1717-1768), Winckelmann was, among other things, the first to appraise the early findings of Pompeii. Walter Pater, looking back from the nineteenth century, described him as "destined to assert and interpret the charm of the Hellenic spirit." Winckelmann's private Renaissance influenced Lessing, the great German critic and dramatist, and Goethe, and the taste of much of Europe.

In turn, Winckelmann admired Schlabbrendorf. When the young Count studied law at the famous university at Halle, Winckelmann wrote him, "Preach in your own rooms to the teachers whose senses are not hardened and narrow, the beauty of old and new works..." Whether Winckelmann was responsible for the Aphrodite's transfer to Silesia no one knows. Count Schlabbrendorf did go on the *Tour de Chevalier*, the classicist's pilgrimage to Italy.

Somewhere along the line, many years ago, the statue had appreciative care. Beautifully cleaned, the creamy marble has the low glow of well-rubbed wood. (A careless restorer may use hydrochloric acid to eat off lime deposits on marble and end by pocking the marble too. The Medici Venus, for one, suffered an unmerciful cleaning.) After the Aphrodite reached Silesia, she fell both into neglect and out of notice. Before the second World War, at the breakup of an estate of Schlabbrendorf's descendants, she reappeared and the Metropolitan acquired her just a year ago. Last April the museum set her up in what amounted to a private pavilion, lined with rosy terra-cotta hangings, at the end of a long vista. Here, rising out of a pool of dark green leaves and dimmed mirrors, all carefully spotlight, Aphrodite looked small, gentle, exquisite, and slightly surprised—which must be what her sculptor planned two thousand years ago.

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